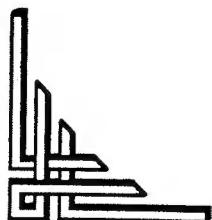


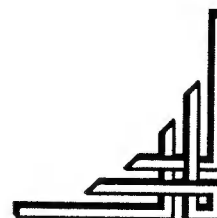
MUSIC
ATELIER

AT90R

Owner's Manual



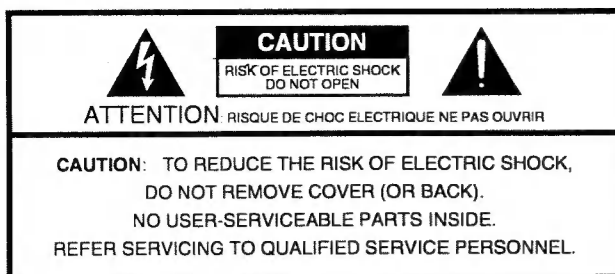
Roland®



Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (p. 4), "USING THE UNIT SAFELY" (p. 5), and "IMPORTANT NOTES" (p. 6, 7). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS

SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

1. Read all the instructions before using the product.
2. Do not use this product near water — for example, near a bathtub, washbowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
3. This product should be used only with a cart or stand that is recommended by the manufacturer.
4. This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
5. The product should be located so that its location or position does not interfere with its proper ventilation.
6. The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
7. The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
8. The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
9. Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
10. The product should be serviced by qualified service personnel when:
 - A. The power-supply cord or the plug has been damaged; or
 - B. Objects have fallen, or liquid has been spilled into the product; or
 - C. The product has been exposed to rain; or
 - D. The product does not appear to operate normally or exhibits a marked change in performance; or
 - E. The product has been dropped, or the enclosure damaged.
11. Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

For the USA

This product may be equipped with a polarized line plug (one blade wider than the other) . This is a safety feature. If you are unable to insert the plug into the outlet, contact an electrician to replace your obsolete outlet. Do not defeat the safety purpose of the plug.

For Canada

For Polarized Line Plug

CAUTION: TO PREVENT ELECTRIC SHOCK, MATCH WIDE BLADE OF PLUG TO WIDE SLOT, FULLY INSERT.
ATTENTION: POUR ÉVITER LES CHOCs ÉLECTRIQUES, INTRODUIRE LA LAME LA PLUS LARGE DE LA FICHE DANS LA BORNE CORRESPONDANTE DE LA PRISE ET POUSSER JUSQU' AU FOND.

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
 BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
 The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
 The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
 Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.




USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠ WARNING and ⚠ CAUTION Notices









⚠ WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols











	The ⚠ symbol alerts the user to important instructions or warnings. The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⚡ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠ WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual. 
- Do not open or perform any internal modifications on the unit. 
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces. 
- Avoid damaging the power cord. Do not bend it excessively, step on it, place heavy objects on it, etc. A damaged cord can easily become a shock or fire hazard. Never use a power cord after it has been damaged. 
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. 
- Protect the unit from strong impact. (Do not drop it!) 
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/ amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. 
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page. 

⚠ CAUTION

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit. 
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children. 
- Never climb on top of, nor place heavy objects on the unit. 
- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit. 
- Before moving the unit, disconnect the power plug from the outlet, and pull out all cords from external devices. 
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (p. 18). 
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet. 
- Be careful when opening/closing the lid so you do not get your fingers pinched (p. 17). Adult supervision is recommended whenever small children use the unit. 
- When using the bench, please observe the following points: 
 - Do not use the bench as a toy, or as a stepping stool.
 - Do not allow two or more persons to sit on the bench.
 - Do not adjust the height while sitting on the bench.
 - When opening or closing the seat lid, be careful not to pinch your fingers. In particular, be careful not to pinch your fingers in the folding metal supports. (p. 20) 

IMPORTANT NOTES

In addition to the items listed under “IMPORTANT SAFETY INSTRUCTIONS” and “USING THE UNIT SAFELY” on pages 4 and 5, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Observe the following when using the unit's floppy disk drive. For further details, refer to “Before Using Floppy Disks”.
 - Do not place the unit near devices that produce a strong magnetic field (e.g., loudspeakers).
 - Install the unit on a solid, level surface.
 - Do not move the unit or subject it to vibration while the drive is operating.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light), or powerful spotlights to shine upon the same area of the unit for extended periods of time. Excessive heat can deform or discolor the unit.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.
- Do not allow rubber, vinyl, or similar materials to remain on the piano for long periods of time. Such objects can discolor or otherwise harmfully affect the finish.
- Do not put anything that contains water (e.g., flower vases) on the piano. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

Maintenance

- To clean the unit, use a dry, soft cloth; or one that is slightly dampened. Try to wipe the entire surface using an equal amount of strength, moving the cloth along with the grain of the wood. Rubbing too hard in the same area can damage the finish.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Repairs and Data

- Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up on a floppy disk, or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

Memory Backup

- If the power to this unit is not switched on for an extended period of time (about 2 weeks), the contents of memory will be lost, and the unit will revert to its factory defaults. To avoid the loss of important data that has been placed in memory, a backup of your data should be periodically created on a floppy disk.

Additional Precautions

- Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of losing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory on a floppy disk.
- Unfortunately, it may be impossible to restore the contents of data that was stored on a floppy disk once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Do not pull the music stand too far forward when setting/releasing its latches.

Before Using Floppy Disks

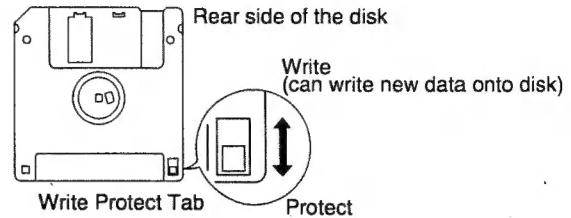
Handling the Floppy Disk Drive

- Install the unit on a solid, level surface in an area free from vibration. If the unit must be installed at an angle, be sure the installation does not exceed the permissible.
- Avoid using the unit immediately after it has been moved to a location with a level of humidity that is greatly different than its former location. Rapid changes in the environment can cause condensation to form inside the drive, which will adversely affect the operation of the drive and/or damage floppy disks. When the unit has been moved, allow it to become accustomed to the new environment (allow a few hours) before operating it.
- To insert a disk, push it gently but firmly into the drive—it will click into place. To remove a disk, press the EJECT button firmly. Do not use excessive force to remove a disk which is lodged in the drive.
- Never attempt to remove a floppy disk from the drive while the drive is operating (the indicator is lit); damage could result to both the disk and the drive.
- Remove any disk from the drive before powering up or down.
- To prevent damage to the disk drive's heads, always try to hold the floppy disk in a level position (not tilted in any direction) while inserting it into the drive. Push it in firmly, but gently. Never use excessive force.
- To avoid the risk of malfunction and/or damage, insert only floppy disks into the disk drive. Never insert any other type of disk. Avoid getting paper clips, coins, or any other foreign objects inside the drive.

Handling Floppy Disks

- Floppy disks contain a plastic disk with a thin coating of magnetic storage medium. Microscopic precision is required to enable storage of large amounts of data on such a small surface area. To preserve their integrity, please observe the following when handling floppy disks:
 - Never touch the magnetic medium inside the disk.
 - Do not use or store floppy disks in dirty or dusty areas.
 - Do not subject floppy disks to temperature extremes (e.g., direct sunlight in an enclosed vehicle). Recommended temperature range: 10 to 50° C (50 to 122° F).
 - Do not expose floppy disks to strong magnetic fields, such as those generated by loudspeakers.

- Floppy disks have a "write protect" tab which can protect the disk from accidental erasure. It is recommended that the tab be kept in the PROTECT position, and moved to the WRITE position only when you wish to write new data onto the disk.



- The identification label should be firmly affixed to the disk. Should the label come loose while the disk is in the drive, it may be difficult to remove the disk.
- Store all disks in a safe place to avoid damaging them, and to protect them from dust, dirt, and other hazards. By using a dirty or dust-ridden disk, you risk damaging the disk, as well as causing the disk drive to malfunction.
- Disks containing performance data for this unit should always be locked (have their write protect tab slid to the "Protect" position) before you insert them into the drive on some other unit (except the PR-300, or a product in the HP-G, MT, KR, or Atelier families), or into a computer's drive. Otherwise (if the write protect tab remains in the "Write" position), when you perform any disk operations using the other device's disk drive (such as checking the contents of the disk, or loading data), you risk rendering the disk unreadable by this unit's disk drive.

- * GS (GS logo) is a registered trademark of Roland Corporation.
- * Apple is a registered trademark of Apple Computer, Inc.
- * Macintosh is a registered trademark of Apple Computer, Inc.
- * IBM is a registered trademark of International Business Machines Corporation.
- * IBM PC is a registered trademark of International Business Machines Corporation.

FEATURES

We want to take a moment to thank you for your purchase of the Roland AT-90R “Atelier Series” Organ.

The AT-90R is an electronic organ which provides a generous collection of rich organ sounds. In addition, it is designed to be easy to learn and use.

In order to enjoy reliable performance of your new keyboard for many years to come, please take the time to read through this manual in its entirety.

Main Features

○ Carrying on the Tradition of Quality Organs

The wood-grain design conveys a warm impression, and the finely crafted cabinet with soft illumination projects a sense of elegance. The AT-90R provides a sliding music stand, allowing you to place music in the optimal location for viewing.

○ Simple and Easily Understood Operation

The large, color-coded buttons are organized by function, and laid out with an emphasis on ease of realtime operation. All models of the Atelier series use the same button arrangement, so that even beginners on the organ will be able to operate the instrument easily.

○ Pedal Keyboard for Serious Organists

The pedal keyboard is of a 25-note, full-scale design. Two pedal bass part sounds are provided, enabling the layering of sounds.

○ A Rich Array of Organ Sounds are Built-In

The AT-90R provides a rich array of organ sounds, including pipe organ, theater organ, and jazz organ sounds. In addition, dedicated footage buttons allow you to combine sounds of differing pitches to produce a richer tone.

○ Human Voices and Phrases

In addition to its diverse organ voices, the ATELIER-R series instruments also offer unique vocals, such as “Jazz Scat,” and vocalized phrases such as “Amen.”

○ Harmony Intelligence

The AT-90R’s Harmony Intelligence function detects chords played on the Lower keyboard, and automatically adds harmony to what is played on the Upper keyboard. This allows you to add harmonic richness to your playing and create a more impressive performance.

New on the AT-90R is a Harp-type Harmony Intelligence feature that lets you easily simulate the beautiful sonorities of a harp.

○ Versatile Rhythms

The AT-90R contains 148 different Rhythms so you can enjoy playing along with the Rhythms of a variety of musical genres. In addition, the Arranger function lets you play an Automatic Accompaniment suitable for the Rhythm simply by using the Lower keyboard to specify a chord.

○ Disk Styles can be Loaded into Internal Memory

The Rhythm [Disk] button already contains 16 different Rhythms, but you can overwrite these with Rhythms loaded from a music style disk. When Rhythm data from the disk is loaded into internal memory, it will not be lost even if the power is turned off. It is convenient to load frequently-used disk Rhythms into internal memory.

○ SMF Music Data can be Loaded

The built-in composer features tape recorder-like operation. In addition to using the composer to easily record your playing, you can load SMF format music data and play along with it.

○ SMF Save

Since the AT-90R can save music data in SMF format, music data you create using an Atelier series organ can be easily edited on an external sequencer.

○ 76-note Lower Keyboard

The AT-90R features a 76-note lower keyboard with initial touch capable of conveying every dynamic nuance of your playing, plus a damper pedal—ideal for when you want to use expressive piano-style playing techniques.

The expansive 76-note keyboard can be split into two or more sections, allowing you to independently play a solo voice, pedal bass voice, or percussion for even more expressive possibilities. Since the lower keyboard can be divided into up to four parts, the lower keyboard can function essentially as four lower keyboards!

The Manual Drums function lets you play drum sounds or sound effects across the entire lower keyboard.

Conventions Used in This Manual

- Button names are enclosed in square brackets “[]”, as in [Utility] button.
- Whether a button light is illuminated, dark, or blinking is illustrated as shown below.



- Please be aware that although the display screens shown in this owner's manual are generally based on the factory settings, some may not necessarily match the factory settings.
- [+][−], [▲][▼], [◀][▶] means that you should press one or the other button.
Example: Rhythm Select [−][+] buttons, Part Balance Reverb [▲][▼] buttons, Menu [◀][▶] buttons

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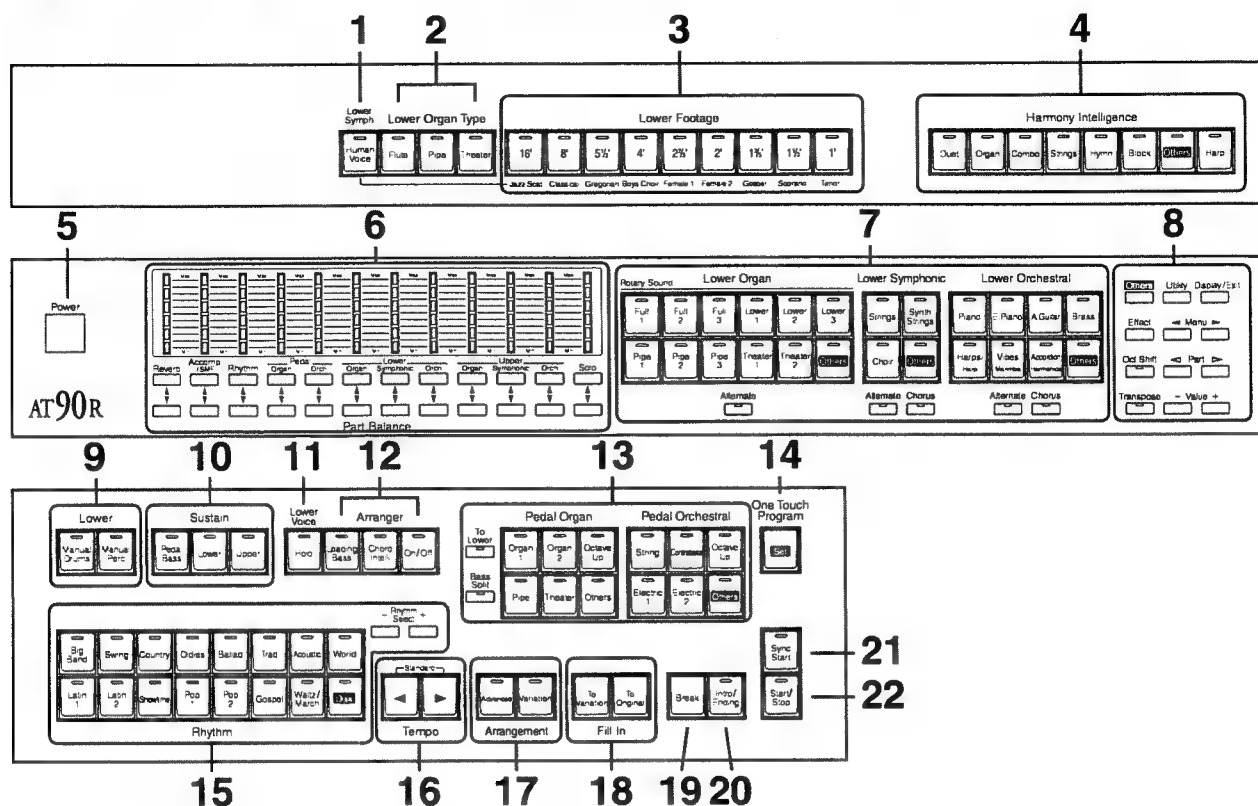
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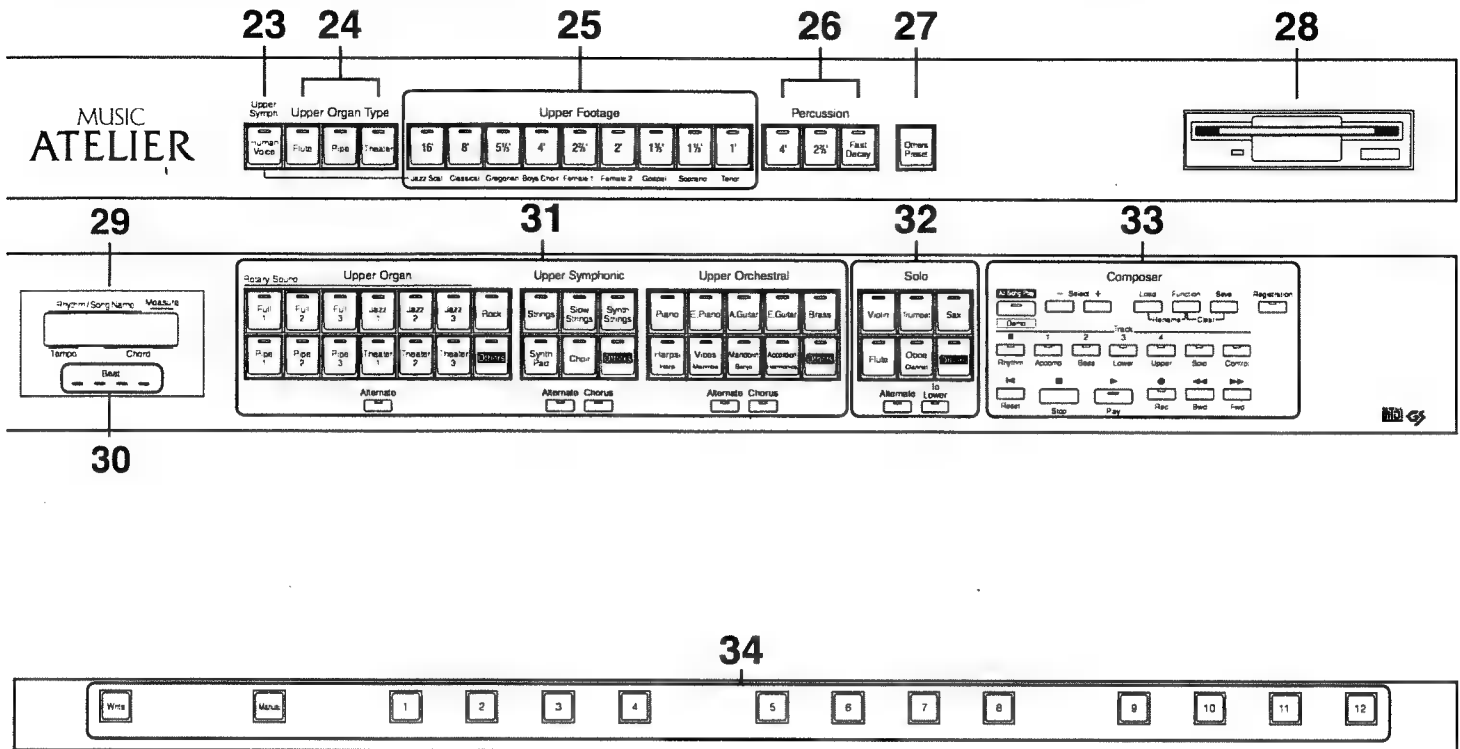
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Panel Descriptions



- 1 **Lower Symph [Human Voice] button** (→ p. 37)
- 2 **Lower Organ Type** (→ p. 32)
- 3 **Lower Footage** (→ p. 32)
- 4 **Harmony Intelligence buttons** (→ p. 55)
- 5 **[Power] switch** (→ p. 18)
- 6 **Part Balance [▲] [▼] button/display** (→ p. 35, p. 59)
- 7 **Lower Voice select buttons** (→ p. 25, p. 26)
Lower Organ part
Lower Symphonic part
Lower Orchestral part
[Alternate] button
[Chorus] button (→ p. 58)
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[Display/Exit] button (→ p. 21)
Menu [◀] [▶] buttons
Part [◀] [▶] buttons
Value [-] [+] buttons
- 9 **Lower**
[Manual Drums] button (→ p. 39)
[Manual Perc] button (→ p. 41)
- 10 **Sustain** (→ p. 59)
[Pedal Bass] button
[Lower] button
[Upper] button
- 11 **Lower Voice [Hold] button** (→ p. 49)
- 12 **Arranger**
[Leading Bass] button (→ p. 49)
[Chord Intelli] button (→ p. 48)
Arranger [On/Off] button (→ p. 47)
- 13 **Pedal Bass voice select buttons** (→ p. 25, p. 28)
Pedal Organ part
Pedal Orchestral part
[To Lower] button (→ p. 64)
[Bass Split] button (→ p. 63)
- 14 **[One Touch Program] button** (→ p. 50)
- 15 **Rhythm select buttons** (→ p. 43)
Rhythm Select [-] [+] buttons (→ p. 43)
- 16 **Tempo [◀] [▶] button** (→ p. 47)
- 21 **Sync Start**
- 22 **Start/Stop**



17 Arrangement (→ p. 46)

[Advanced] button
[Variation] button

18 Fill In (→ p. 46)

[To Variation] button
[To Original] button

19 [Break] button (→ p. 46)

20 [Intro/Ending] button (→ p. 44)

21 [Sync Start] button (→ p. 44)

22 [Start/Stop] button (→ p. 44)

23 Upper Symp [Human Voice] button (→ p. 37)

24 Upper Organ Type (→ p. 32)

25 Upper Footage (→ p. 32)

26 Percussion (→ p. 32)

27 [Others Preset] button (→ p. 34)

28 Disk Drive (→ p. 52)

29 Display (→ p. 21)

30 Beat Indicator (→ p. 47)

31 Upper voice select buttons (→ p. 25, p. 26)

Upper Organ part
Upper Symphonic part
Upper Orchestral part
[Alternate] button
[Chorus] button (→ p. 58)

32 Solo voice select buttons (→ p. 29)

Solo part
[Alternate] button
[To Lower] button (→ p. 62)

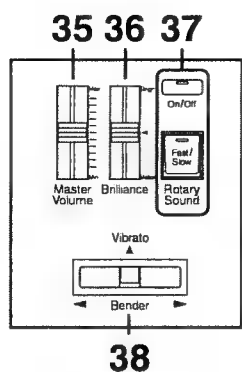
33 Composer

[All Song Play/Demo] button (→ p. 22)
Select [-] [+] buttons
[Load] button (→ p. 75, p. 76, p. 93)
[Function] button (→ p. 101-p. 109)
[Save] button (→ p. 74, p. 90)
[Registration] button (→ p. 71-p. 78)
Track buttons (→ p. 80, p. 84)
[Reset] button
[Stop] button
[Play] button (→ p. 83, p. 95)
[Rec] button (→ p. 81, p. 82, p. 85)
[Bwd] button
[Fwd] button

34 Registration buttons

[Write] button (→ p. 69)
[Manual] button (→ p. 71)
Registration [1] - [12] buttons (→ p. 69)

Panel Descriptions



35 [Master Volume] knob (→ p. 18)

36 [Brilliance] knob (→ p. 67)

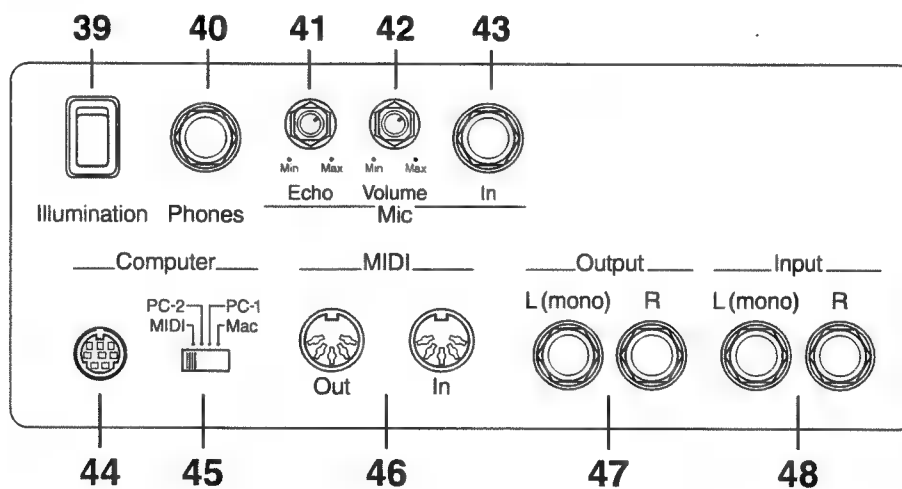
37 Rotary Sound (→ p. 57)

Rotary [On/Off] button

Rotary [Fast/Slow] button

38 [Bender/Vibrato] lever (→ p. 67)

■ Under the Lower Left of the Keyboard (→ p. 120)



39 [Illumination] switch

40 Phones jack

41 Mic Echo knob

42 Mic Volume knob

43 Mic In jack

44 Computer connector

45 Computer switch

46 MIDI Out / In connectors

47 Output L(mono) / R jacks

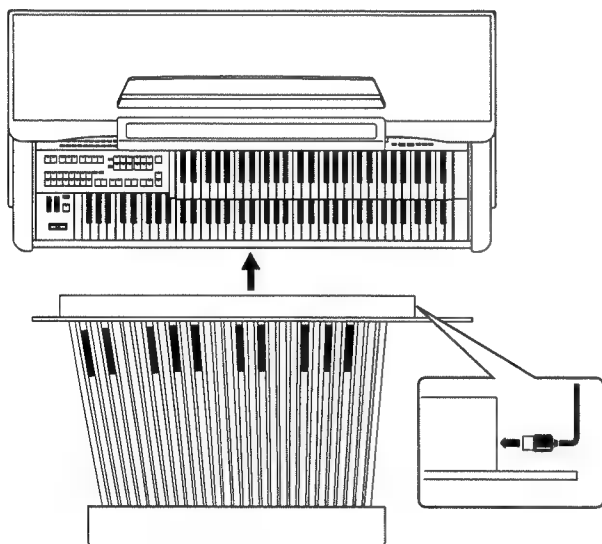
48 Input L(mono) / R jacks

Before You Begin

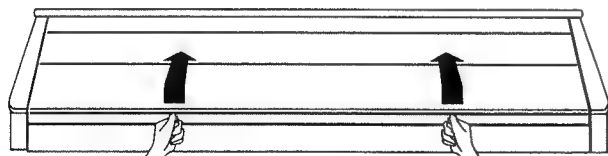
Attaching the Pedalboard

1. Detach the pedal cable that is temporarily fastened to the board on the upper part of the Expression Pedal.
2. Connect the pedal cable to the connector located at the right side of the Pedalboard.
3. Slide the Pedalboard firmly all the way back so that it is secure and unable to move.

* Do not remove the fastener located near the Expression Pedal. Before transporting the AT-90R, be sure to wind up the pedal cable so that there is no slack, and attach it to the fastener.



Opening/Closing the Lid

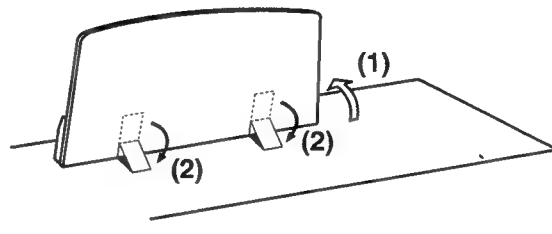


1. To open the lid, hold it with both hands and lift it straight up. Then, slide it to the rear.
2. To close the lid, slowly pull it forward until it stops. Then, gently lower it into place.

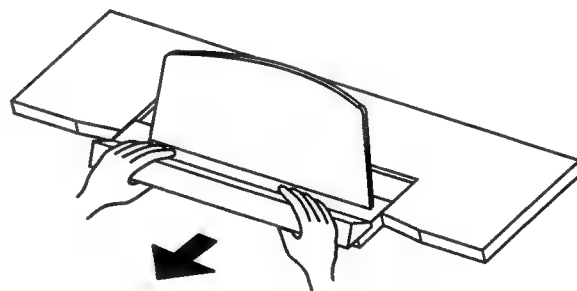
* Be careful not to get your fingers caught when opening or closing the lid. Adult supervision is recommended when small children are going to be using the instrument.

- * To prevent accidents, be sure to close the lid before moving the organ.
- * Make sure you don't have anything (such as sheet music) on the keyboard when you close the lid.

Setting Up the Music Stand

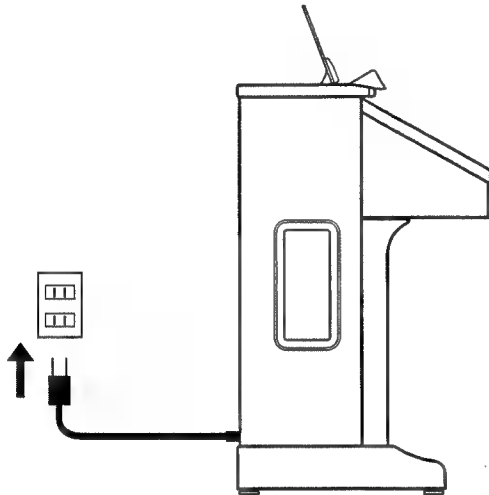


1. Lift the music stand gently.
 2. Adjust the metal latches as shown in the illustration above.
- * Do not pull the music stand too far forward when setting/releasing its latches.
3. To set up the music stand, always use both hands to lift the base, and pull it gently toward yourself.



Connecting the Power Cord

1. First, make sure that the [Power] switch at the panel's left side is OFF (not pushed in).
2. Connect the supplied power cord to the AC Inlet connector, then plug the other end into an AC outlet.



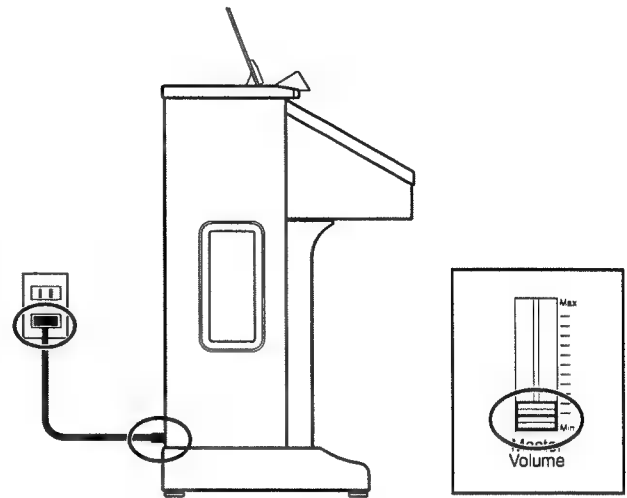
- * Only use the power cord supplied with this instrument.
- * Whenever you do not intend to use the instrument for extended periods of time, pull out the power cord from the AC outlet.

Turning the Power On and Off

- * Once the connections have been completed, turn on or off power to your various devices in the order specified. By turning on or off devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

■ Tuning On the Power

1. Make sure of the following before the power is turned on.
 - Is the power cable correctly connected to the AC inlet?
 - Is the power cable correctly connected to the AC outlet?
 - Is the [Master Volume] slider (located at the left of the Lower Keyboard) set to the Min (minimum) position?



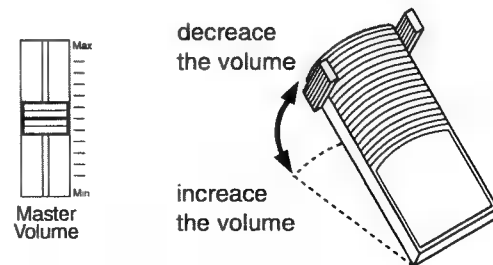
2. Press the [Power] switch to turn on the power.



- * This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

3. The [Master Volume] slider located on the left of the Lower Keyboard panel is an overall control for adjusting the volume of the entire instrument.

Position the Expression Pedal to the half-way mark. Now adjust the [Master Volume] slider to a suitable level. Now that this level has been set, you can use the Expression Pedal to change the volume with your foot as you play the AT-90R. The volume will be increased when the Expression Pedal is pressed down, and decreased when the pedal is returned.



■ Turning Off the Power

1. Before switching the power off, set the [Master Volume] slider to the Min (minimum) position.
2. Press the [Power] switch to turn off the power.

Turning On the Lights

1. After turning on the power, turn on the [Illumination] switch (located underneath the left-hand side of the keyboard).



Illumination

The illumination for the AT-90R's music stand, front panel, and pedalboard (below the keyboard) will light.

■ Cautions When Using Illumination

When the illumination is used for an extended period, the light bulbs and the metal parts near the light bulb (see diagram below) will become hot. Be careful not to touch these areas. In particular, be careful of the following four locations.

1. Music Stand

Do not touch the light bulb cover.

2. Panel illumination light bulb

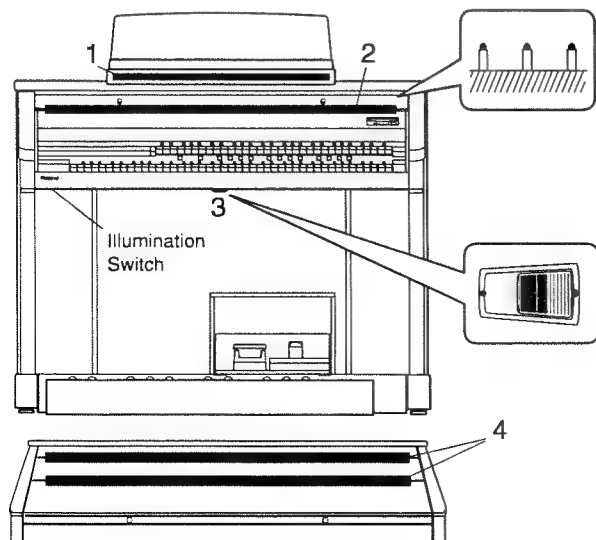
Do not touch the light bulb or nearby parts. When closing the lid, be sure to hold the handles.

3. Bulb cover under the keyboard (foot area)

The entire cover will become hot. Be careful not to touch your leg to this area.

4. Metal portion of lid

After closing the lid, do not touch this area.



■ Caution When Using the Bench

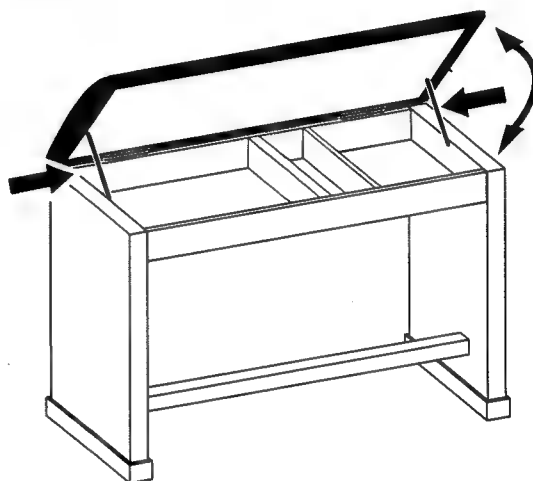
The bench seat can be opened, and sheet music etc. can be stored inside.



CAUTION

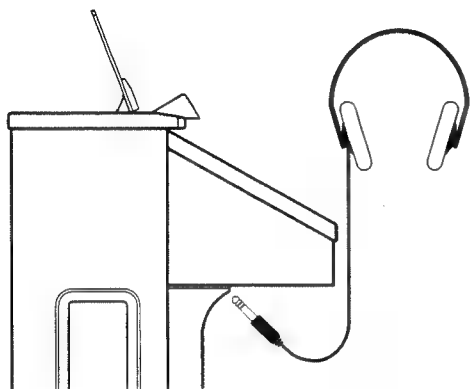


When opening/closing the seat, be careful not to pinch your fingers.



Using Headphones

The AT-90R features a Phones jack. This allows you to play without having to worry about bothering others around you, even at night.



1. **Connect the headphones to the Phones jack on the underside of the unit.**

The sound from the built-in speakers stops.
Now, sound is heard only through the headphones.



Phones

2. **Adjust the headphones volume with the [Master Volume] slider and Expression pedal.**

* Accepts connection of Stereo headphones.

Since sound is no longer output from the AT-90R's speakers once headphones are connected, you can practice late at night without disturbing others.

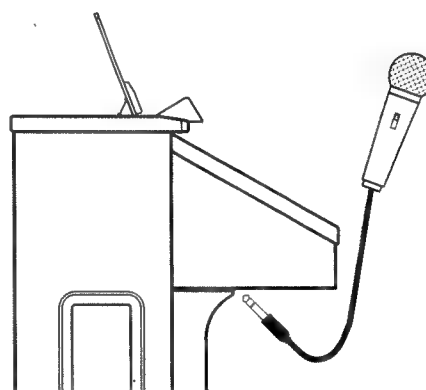
■ Some Notes on Using Headphones

- To prevent damage to the cord, handle the headphones only by the headset or the plug.
- Headphones may be damaged if the volume is too high when they are plugged in.
Lower the volume on the AT-90R before plugging in headphones.
- To prevent possible auditory damage, loss of hearing, or damage to the headphones, the headphones should not be used at an excessively high volume.
Use the headphones at a moderate volume level.

Using Microphone

The AT-90R is equipped with a Mic jack.

Since this instrument has a Mic In jack, you can use a microphone to enjoy a variety of possibilities such as singing along with your performance, or singing along with music data (such as separately sold SMF music data).



1. **Connect the microphone to the Mic In jack on the underside of the unit.**
2. **Use the [Mic Volume] knob to adjust the volume level for the microphone.**
3. **Use the [Mic Echo] knob to adjust the echo level for the microphone.**

* The microphone must be purchased separately. When purchasing a microphone, please consult the vender where you bought the AT-90R.

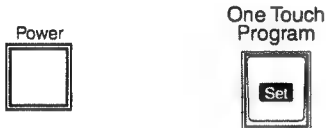
■ Some Notes on Using a Microphone

- To avoid disturbing others, be careful of the volume level when playing late at night or very early in the morning.
- When connecting a microphone to the AT-90R, be sure to lower the volume. If the volume control is too high when the microphone is plugged in, noise may be produced by the speakers.
- Feedback could be produced depending on the location of microphones relative to speakers. This can be remedied by:
 - Changing the orientation of the microphone.
 - Relocating the microphone so it is farther from the speakers.
 - Lowering volume levels.

Restoring All the Factory Default Settings

The settings stored in the AT-90R can be returned to their factory settings. This function is called "Factory Reset."

1. Make sure there is no floppy disk in the disk drive before carrying out the procedure.
2. Turning off the power.
3. While holding down the [One Touch Program] button, press the [Power] switch to turn the power on.



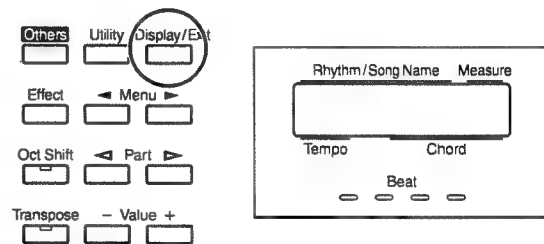
The following display appears.



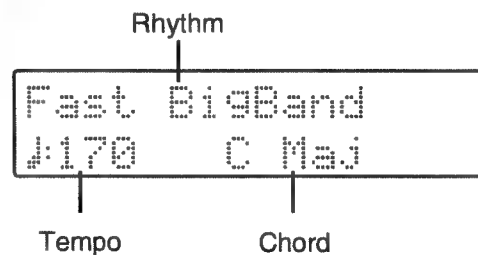
- * Loading factory default settings will erase any Registrations currently in the memory of the AT-90R. To save the registrations you are currently using, refer to page 74.
- * Even if you perform the Factory Reset operation, the Rhythm [Disk] button and [World] button will not return to the factory settings.
If you wish to return the Rhythm [Disk] button and [World] button to the factory settings, refer to page 54.
- * When you are using the instrument for the very first time, or it has remained unused for about two weeks or so, it will automatically be returned to the factory default settings when the power is turned on.

Displaying Basic Screens (Display/Exit Button)

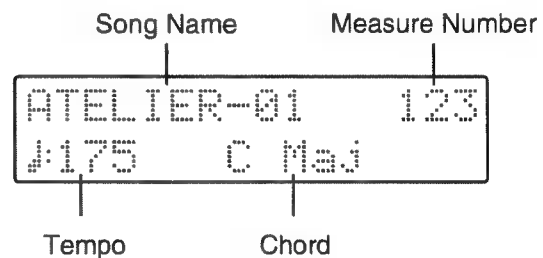
The instrument's display provides a large variety of information. The AT-90R has two types of basic display screen: the Rhythm display, and the Composer display. You can alternate from one to the other by pressing the [Display/Exit] button.



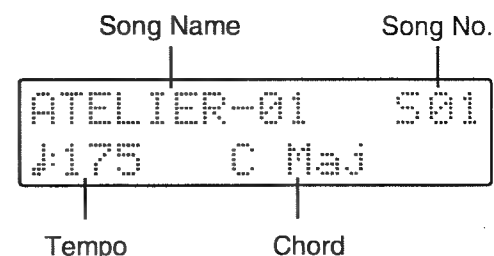
■ Rhythm Screen



■ Composer Screen



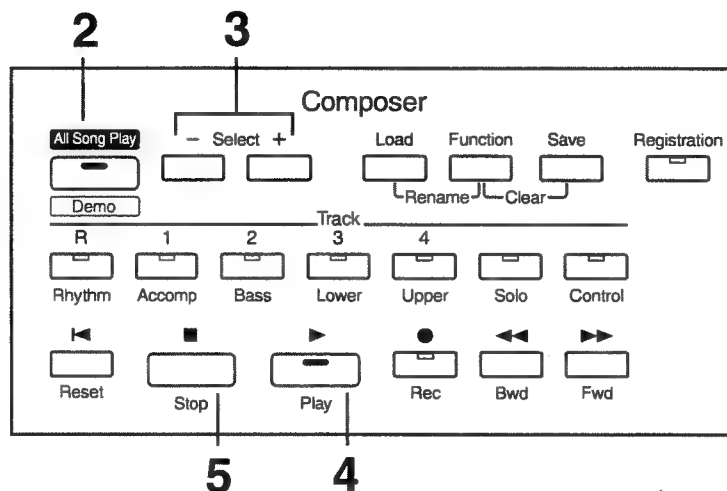
When you have selected a performance song on a floppy disk:



Start Playing the AT-90R

Listening to the Demo Songs

The AT-90R contains 5 Demo songs. Here's how to play the Demo songs, and fully appreciate the sounds, Rhythms, and Automatic Accompaniment that are available with the AT-90R.



- 1. Make sure that a floppy disk is not inserted in the disk drive.**
If a floppy disk is in the disk drive, press the Eject button (p. 52) and remove the floppy disk.
 - 2. Press the [All Song Play/Demo] button (the indicator will light).**
All track indicators will light.
- ```
Human Voice :01
DEMO [-/+ /PLAY]
```
- 3. Use the [-] and [+] Composer Select buttons to select a Demo song.**
  - 4. Press the [Play] button.**  
When the selected demo song ends, the next demo song will begin playing.
  - 5. To stop playback in the middle of the song, press the [Stop] button.**  
The [All Song Play/Demo] button's indicator will be turned off.

## ● If the Following Screen Appears

If the performance song in the unit has not been saved to floppy disk, the following message will appear, and it will not be possible to play the Demo songs.

Clear Song Sure?

Yes:REC No:RST

If you don't mind erasing this song, press the [Rec] button. However, if you wish to save this song, press the [Reset] button to cancel the procedure, and then save the song onto a floppy disk.



*If you wish to save the musical data to a floppy disk, refer to "Saving Performance Songs Onto Floppy Disk (Save Button)" (p. 90).*



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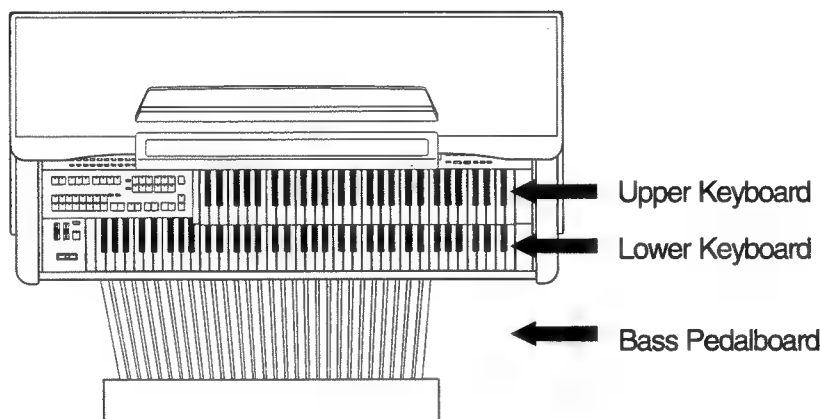
*The data for the Demo song that is being played is not available at the MIDI Out connector.*

## Selecting Voices

The AT-90R is able to produce the sounds of various instruments. These sounds are called "Voices." It is very easy to select voices.

### ■ About the Voices and Parts

The AT-90R has two keyboards and one Bass Pedalboard, as shown below. From top to bottom these are called the "Upper Keyboard," "Lower Keyboard," and "Bass Pedalboard."



The Upper Keyboard and Lower Keyboard each have four parts: "Organ," "Symphonic," "Orchestral," and "Footage." You can select one voice for each part, meaning that it is possible to layer up to four voices on each keyboard and play them simultaneously. The voice of the "Solo" part can be layered on the Upper keyboard.

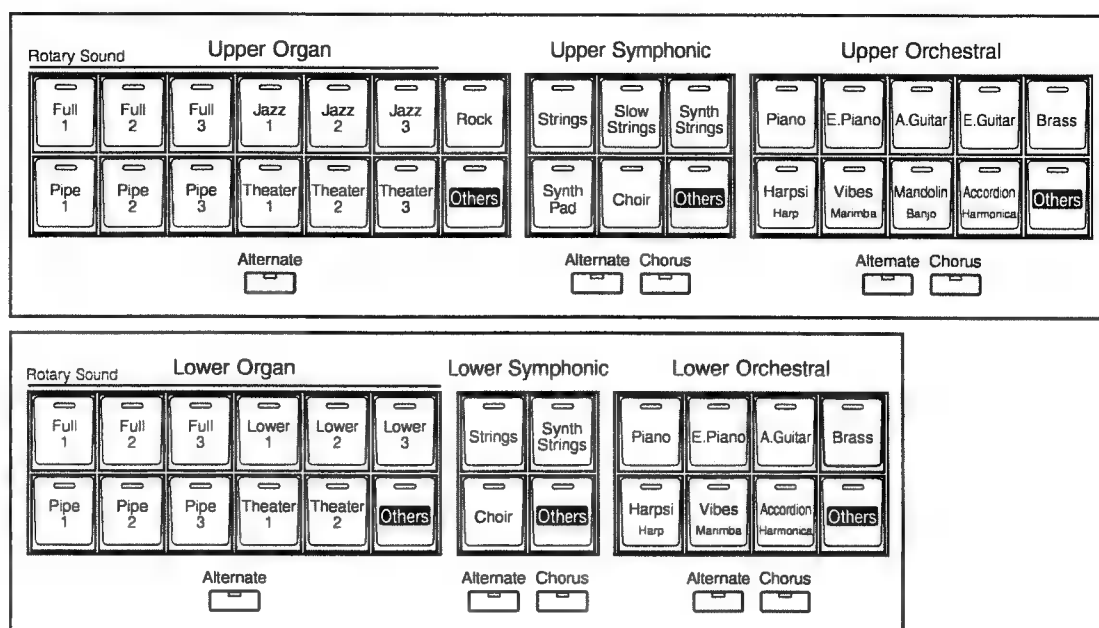
The Bass Pedalboard has two parts: "Pedal Organ" and "Pedal Orchestral." You can select one voice for each part, meaning that it is possible to play up to two voices simultaneously.

| Keyboard        | Type of voices                                                     | Parts            |
|-----------------|--------------------------------------------------------------------|------------------|
| Upper Keyboard  | Upper                                                              | Upper Organ      |
|                 |                                                                    | Upper Symphonic  |
|                 |                                                                    | Upper Orchestral |
|                 |                                                                    | Upper Footage    |
|                 | Solo                                                               | Solo             |
| Lower Keyboard  | Lower                                                              | Lower Organ      |
|                 |                                                                    | Lower Symphonic  |
|                 |                                                                    | Lower Orchestral |
|                 |                                                                    | Lower Footage    |
|                 | Solo                                                               | Solo             |
|                 | (This voice is sounded only when Solo [To Lower] button lights up) |                  |
| Bass Pedalboard | Pedal Bass                                                         | Pedal Organ      |
|                 |                                                                    | Pedal Orchestral |



*To play a Solo voice on the Lower keyboard, select the Solo voice and press the Solo [To Lower] button (p. 62).*

## ■ Functions of the Upper/Lower/Pedal Bass Sound Select Buttons



Each time you press a voice button, its indicator will switch between being lit and being turned off. Voices that have their button indicator lit can be played.

### NOTE

*If none of the voice buttons are lit, playing the keyboard will not produce a sound.*

Two voices of the same family are assigned to each voice button. Buttons with voices from two different families have the names of both voices printed on them.

The [Alternate] button switches between these two voices.

If the [Alternate] button is not lit the voice indicated on the button is selected.

If the [Alternate] button is lit, another voice of the same family or the voice indicated on the bottom half of the button is selected. For buttons which the voice indicated in the display will be selected.

### ■ Selecting the Upper and Lower Voices

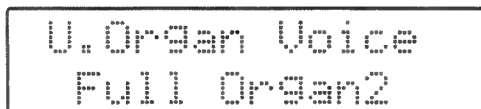
Press the "Organ," "Symphonic," or "Orchestral" buttons for each Keyboard (Upper/Lower) to select the desired voice.

When the power is turned on, the Upper keyboard will play "Full Organ 1" and the Lower keyboard will play "Lower Organ1."

**Example: Selecting "Full Organ 5" for the Upper Organ part, "Strings 5" for the Upper Symphonic, and Upper Orchestral "Grand Piano" for the Upper Orchestral.**

**1. Press the Upper Organ [Full 2] button (indicator lights).**

The name of the selected voice will appear in the display for several seconds.



Now when you play the Upper keyboard, the "Full Organ 2" will sound.

**2. Press the Upper Organ [Alternate] button (the indicator lights).**

When you play the Upper keyboard, the "Full Organ 5" will sound.

Each time you press the [Alternate] button and switch between the two voices which are assigned the button.

**3. Press the Upper Symphonic [Strings] button (the indicator lights).**

Now when you play the Upper keyboard, the two voices "Full Organ 5" and "Strings 5" will sound simultaneously (mixed together).

**4. Press the Upper Orchestral [Piano] button (the indicator lights).**

When you play the Upper keyboard, "Grand Piano" will be added, producing a mixture of three different voices.



*For information on how to select Footage Voice, take a look at "Footage Tablets" (p. 32)*

---

**The Organ voices Full Organ1 to Full Organ 6 are actually preset combinations of different organ footages with combinations as follows:**

Full Organ 1 - 80 0000 004  
 Full Organ 2 - 88 8000 008  
 Full Organ 3 - 80 8808 008  
 Full Organ 4 - 80 0800 000  
 Full Organ 5 - 85 3111 246  
 Full Organ 6 - 88 8888 888

**For example: a combination of "85 3111 246" means the following levels have been set:**

16' is set at 8 (maximum)  
 8' is set at 5  
 5 1/3' is set at 3  
 4' is set at 1  
 2 2/3' is set at 1  
 2' is set at 1  
 1 3/5' is set at 2  
 1 1/3' is set at 4  
 1' is set at 6

Similarly, the "Jazz" organ voices are actually preset combinations of different Jazz organ footages and percussion with combinations as follows:

Jazz Organ 1 - 88 8000 000 with 3rd harmonic percussion  
 Jazz Organ 2 - 88 8800 000 with 3rd harmonic percussion  
 Jazz Organ 3 - 80 0800 000 with 2nd harmonic percussion  
 Jazz Organ 4 - 88 8000 000 with 2nd harmonic percussion  
 Jazz Organ 5 - 88 8800 000 with 2nd harmonic percussion  
 Jazz Organ 6 - 88 8630 000 with 3rd harmonic percussion

Likewise the "Pipe" organ and "Theater" organ voices are actually preset combinations of classical pipe and theater organ sounds experienced on our famous Rodgers organs. The Upper and Lower keyboards each have three parts; Organ, Symphonic, and Orchestral. One voice can be selected from each part, allowing you to mix (layer) up to 3 voices. Voices can be selected for the Lower keyboard in the same way as for the Upper keyboard.

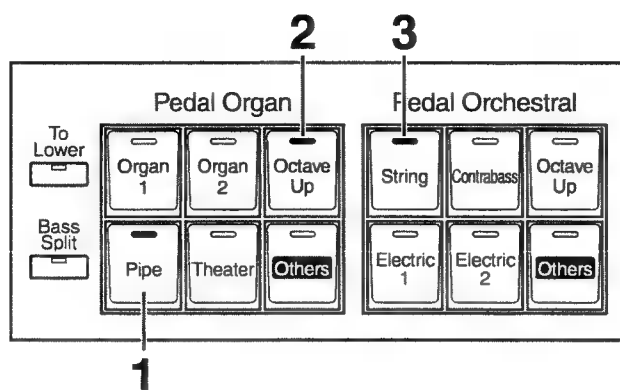
Like the Upper keyboard organ voices, the Lower organ voices are actually preset combinations of different organ footages with combinations as follows:

Lower Organ 1 - 00 8000 000  
 Lower Organ 2 - 00 8400 000  
 Lower Organ 3 - 00 8503 000  
 Lower Organ 4 - 00 8000 005  
 Lower Organ 5 - 00 8640 000  
 Lower Organ 6 - 00 8402 001

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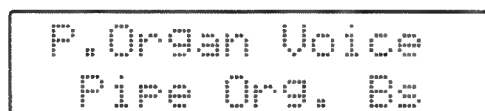
## ■ Selecting Pedal Bass Voice

Immediately after the power is turned on, the Pedal Bass voice will sound single notes using the “Organ Bass 1” voice. Here’s how to select Bass voices played by the Pedalboard.



### 1. Press the Pedal [Pipe] button (indicator lights).

The name of the selected voice will appear in the display for several seconds.



Now when you play the Pedalboard, “Pipe Org. Bs” (Pipe Organ Bass) will be heard.

### 2. Press the Pedal Organ [Octave Up] button (indicator lights).

Play the Pedalboard once more. Notice that when the [Octave Up] button is on, the selected Bass voice will sound an octave higher.

### 3. Press the Pedal Orchestral [String] button (indicator lights).

Now when you play the Pedalboard, the two voices Pipe Organ Bass and String Bass will sound simultaneously (mixed together).

The Bass voice is selected in the same way as the voices of the Upper and Lower keyboards. Each time you press a voice button, the indicator will alternate between being lit and being turned off, allowing you to play the voice for which the indicator is lit.

If all indicators are turned off (not lit), the Bass voice will not sound.



*Settings can be adjusted to allow multiple notes to be played on the Pedalboard (p. 113).*

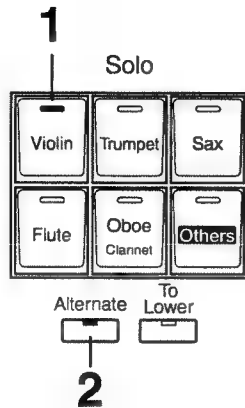


*If you press the [To Lower] button (indicator lights p. 64) or [Bass Split] button (indicator lights p. 63), the Bass voice can now be played by the Lower keyboard, not by the Pedalboard.*



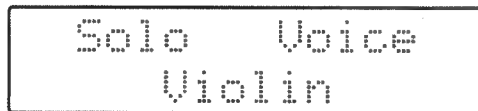
## ■ Selecting Solo Voice

The Solo section of the Upper keyboard is monophonic, that is, the Solo voice will only sound for the highest note played on the Upper keyboard. This allows you to play full chords and have the selected Solo voice playing the highest (solo) note.



### 1. Press the Solo [Violin] button (indicator lights).

The name of the selected voice will appear in the display for a few seconds.



Play the Upper keyboard. The selected voice will sound by the highest note played.

### 2. When you press the [Alternate] button, the two voice assigned to the button will alternate.



*By pressing the Solo [To Lower] button located below the Solo voice buttons, you can play the Solo voice from the Lower keyboard. For details refer to "Playing the Solo Voice on the Lower Keyboard — Solo [To Lower] Button" (p. 62).*



*It is possible to change how a Solo voice will sound.*

*Normally, the Solo voice will be sounded by the highest note you play on the Upper keyboard, but you can make settings so that the last-played note will sound the Solo voice. You can also make settings so that the Solo voice will be sounded by all notes of the keyboard to which the Solo voice is assigned. For details refer to "Solo Mode (Changing How the Solo Voice Will Sound)" (p. 113).*

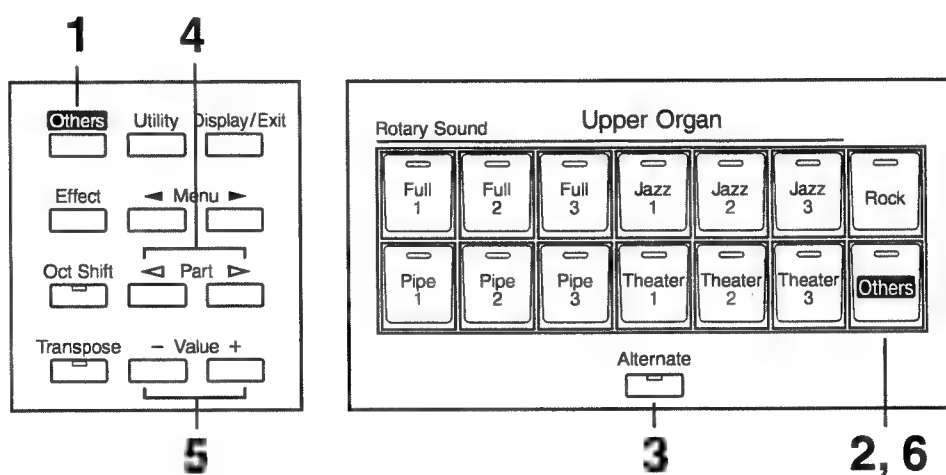
## ■ Selecting a Voice Using the [Others] Button

Notice that there is an [Others] button for each of the “Organ,” “Symphonic,” “Orchestral” sections of the upper and lower voices, and “Solo” voices, and for the “Organ” and “Orchestral” sections of the Pedal bass voice. By using the [Others] buttons, you can select from all internal voices of the AT-90R.

As with the other voice buttons, the [Others] button can be assigned two voices (one voice for “Pedal Organ” and one for “Pedal Orchestral”). You can use the [Alternate] button to switch between these two voices.

**NOTE**

*You cannot assign the same voice to the two available locations under each [Others] button. Please select and assign two different voices.*



- 1. Press the [Others] button to the left of the display.**  
All [Others] buttons and [Alternate] buttons begin to flash.
- 2. Press the [Others] button for the section (Part) to which you wish to assign a voice.**  
The indicator of the selected [Others] button will blink, and the indicators of the remaining [Others] buttons will change from blinking to dark.
- 3. Press the [Alternate] button to select ON (lit) or OFF (dark).**  
The setting of the [Alternate] button: ON (lit) or OFF (dark), determines to which of the two available locations a newly selected voice will be assigned.  
This step is unnecessary in the case of Pedal Bass Part.
- 4. Use the [◀] and [▶] Part buttons to select a sound group.**  
The sound number of each voice is preceded by an alphabetical character A–V which indicates the sound group; e.g., “G11 Strings 1.”

## 5. Use the [-] and [+] Value buttons to select the desired voice.

The name of the selected voice is shown in the display.

Others Select  
E17 Theater Or. 7

## 6. Once again, press the [Others] button for the part to which the selected voice will be assigned.

The selected voice is now stored, and will be retained even while the instrument is switched off. The voice will remain selected until you change it again.



*To stop mid-way through this or any procedure, press the [Display/Exit] button.*



*About the voices that can be assigned to an [Others] button, please refer to "Voice List" (p. 127).*

## ○ Shortcut When Selecting Voices for Any [Others] Button

Instead of using the general [Others] button located at the left of the display, here's a quicker way to select sounds for any [Others] button.

### 1. Press the [Others] button for the Part for which you wish to specify a voice.

The voice name will appear in the display.

U. Organ Voice  
Theater Or. 7

### 2. While the voice name is shown in the display screen, use the Value [-] [+] buttons to select the desired voice.

The indicator of the selected [Others] button will blink.

### 3. Once again, press the [Others] button for the part whose sound you wish to set to confirm the voice.

The indicator of the [Others] button will change from blinking to lit.



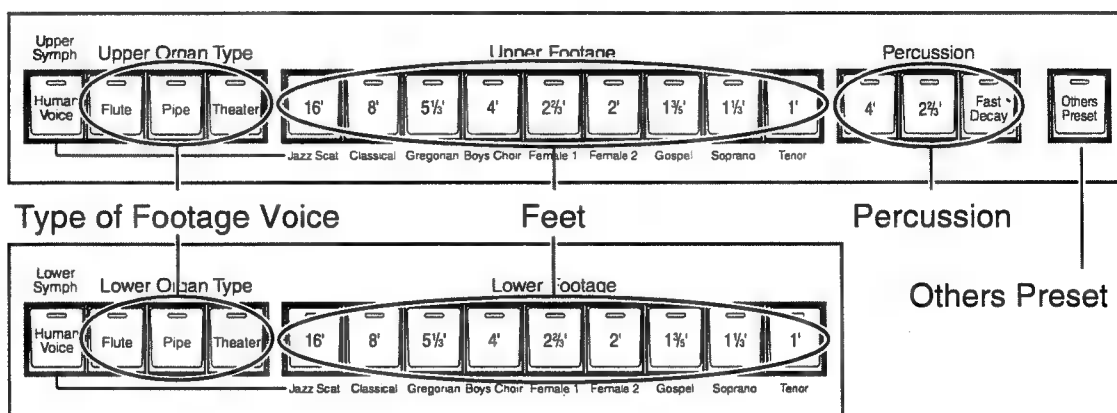
*When you press the [Others] button, the voice name will appear in the display screen, but the basic screen will reappear if you wait several seconds without pressing the Value [-] [+] buttons. If you wish to change the sound that is assigned to the [Others] button, press the [Others] button, and quickly use the Value [-] [+] buttons to select the desired voice while the voice name is still shown in the display screen.*

## Footage Tablets

The Upper and Lower keyboards provide Footage Tablets that allow you to create a wide variety of organ sounds by combining voices of different pitches. Here's how to use the Footage Tablets to create a voice, so that you can play sounds that are not provided by the three sections discussed earlier.

So that you can easily hear the characteristics of the Footage Tablets, turn off the voices of the three (four) parts "Organ," "Symphonic" and "Orchestral" (& Solo).

The Footage Tablets are organized as follows.



### ○ The Type of Footage Voice (Upper Organ Type, Lower Organ Type)

Flute: Full Organ  
 Pipe: Pipe Organ  
 Theater: Theater Organ

### ○ Footage Voices of Differing Pitch (Upper Footage, Lower Footage)

There are a total of 9 pitches. Taking 8' as being the standard pitch, the pitch will be lower for larger numbers and higher for smaller numbers.

### ○ Percussion Voice (Voices which Add Crispness)

These add a crisp sound with an attack to the Footage voices of the Upper part.

**Percussion [4'] button**

Percussion one octave above

**Percussion [2 2/3'] button**

Percussion one octave and a fifth above

**[Fast Decay] button**

Shortens the decay time of the percussion (short percussion)

### ○ Others Preset

Recalls the voice corresponding to the type of footage voice to the [Others] buttons of the Upper part and Lower part (p. 34).

# 1. Press the button in the Upper Organ Type section (indicator lights).

There are a total of three types of Footage voices.

Each time you press the button, the indicator will alternate between ON (lit) and OFF.

# 2. Press the Upper Footage button (indicator lights).

Try combining various pitches and play the Upper keyboard. Each time you press a button, it will alternate between ON (lit) and OFF.

Various pitches can be combined for the Lower keyboard in the same way as for the Upper keyboard.

Footage tablets and pitch correspond as follows.

|     |    |                   |    |                   |    |                   |                   |    |
|-----|----|-------------------|----|-------------------|----|-------------------|-------------------|----|
| 16' | 8' | 5 $\frac{1}{3}$ ' | 4' | 2 $\frac{2}{3}$ ' | 2' | 1 $\frac{1}{5}$ ' | 1 $\frac{1}{3}$ ' | 1' |
|-----|----|-------------------|----|-------------------|----|-------------------|-------------------|----|

one octave below
root
5th
8th
12th
15th
17th
19th
22th

8' =

# 3. Press the Percussion [4'] button or [2 2/3'] button (indicator lit).

Play the Upper keyboard and notice that an attack has been added. There are two percussive sounds available, [4'] (2nd harmonic) and [2 2/3'] (3rd harmonic).

# 4. Press the Percussion [Fast Decay] button (indicator lit).

The percussive sound will decay more quickly.

## NOTE

Percussion [4'] and [2 2/3'] buttons are not able to use simultaneously.

## NOTE

The Percussion effect is only available when a voice is selected in the Upper Organ Type section.

## Using the [Others Preset] Button

---

When you wish to mix (layer) a voice created using the Footage Tablets with an Upper or Lower voice, using the [Others Preset] button allows you to set the Upper and Lower [Others] buttons to the voices most appropriate for combination with the Footage Tablet voice.

### NOTE

*Once you have pressed the [Others Preset] button to recall sounds appropriate for the footage voice into the [Others] buttons, the sound that had previously been selected for the [Others] buttons will no longer be available. If you wish to return to the original settings, you must store those settings to the Registration [1] – [12] buttons (p. 69).*



### NOTE

*When any of the three Upper Organ Type or Lower Organ Type voice is selected, press the [Others Preset] button to the right of the Footage Tablets.*

- 1. Press either the Upper Organ Type button or the Lower Organ Type button to select the type of footage voice.**

- 2. Press the [Others Preset] button.**

The voices most appropriate for the voice of the Upper Organ Type button will automatically be selected for the three [Others] buttons of the upper part (two voices for each button), and the voices most appropriate for the voice of the Lower Organ Type button will automatically be selected for the three [Others] buttons of the lower part (two voices for each button).

- 3. Press the [Others] buttons of the upper part or lower part.**

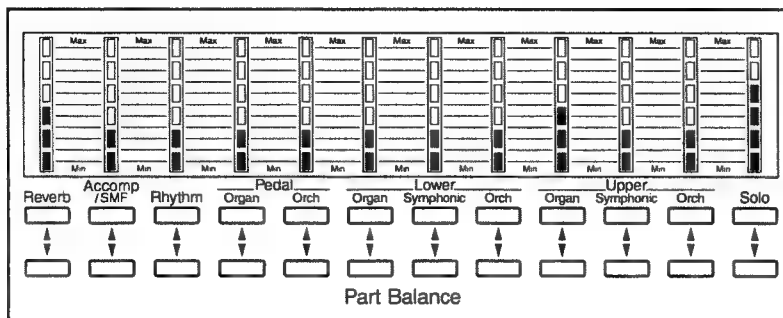
The sounds that were automatically selected by the [Others Preset] button will be selected.

- 4. Use the [Alternate] button to switch between the two voices of each button.**

To mix (layer) voices, press the corresponding [Others] button to make the indicator light.

## Adjust the Volume Balance (Part Balance Buttons)

The AT-90R allows you to adjust the volume balance individually for each Part.



The following buttons are used to adjust the volume of a multiple number of Parts.

### Accomp/SMF button

Automatic Accompaniment (except bass) and playback of performance songs from something other than the Atelier performance songs (for example: SMFs)

### Rhythm button

- When Manual Perc is ON  
Manual Percussion volume is adjusted.
- When Manual Perc is OFF  
The volume of the Rhythm performance and Manual Drums is adjusted.

### Pedal Organ button:

The volume of the Pedal Organ and Bass part of Automatic Accompaniment is adjusted.

## 1. The volume levels of each part are adjusted using the corresponding [ ▲ ] and [ ▼ ] buttons.

When you press the up button ( ▲ ), the volume increases; when you press the down button ( ▼ ), the volume decreases.

The volume can be set to any value from 0 to 12.

The volume can be confirmed in the part balance display located at the left of the front panel.

When you press the Part Balance [ ▲ ] [ ▼ ] buttons, the volume for each part will be shown in the display.



### NOTE

When the volume value shown in the display is 0, that part will produce no sound. Similarly, if all of the indicators in the part balance display are dark, that part will produce no sound.

## Transpose the Pitch in Octave Units (Oct Shift Button)

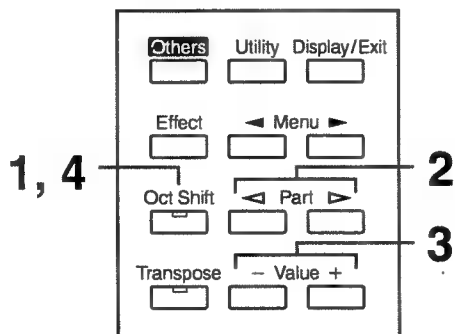
Octave Shift is a function that allows you to alter the pitch of what is played by one or more octaves.

You can apply an Octave shift to the following nine Parts:

All of the Upper and Lower Parts (Organ/Symphonic/Orchestral)

Both the Bass Parts (Organ/Orchestral)

The Solo Part



### 1. Press the [Oct Shift] button.

The [Oct Shift] button's indicator will flash.

### 2. Use the [◀] and [▶] Part buttons to select a performance Part to which you wish to apply an Octave Shift.



### 3. Use the [-] and [+] Value buttons to set the amount of shift.

The value can be set to a range of +/- 2 octaves.

### 4. Press the [Oct Shift] button.

The basic screen will reappear

When all Parts are set to value 0, the [Oct Shift] button's indicator goes off.

When any Part is set to any value other than 0, the [Oct Shift] button's indicator will light.

#### NOTE

When the power is turned on, the Octave Shift setting for each part of the Pedal Bass will be set to -1 (1 octave down). If you turn on the Pedal Bass [Octave Up] button, the Octave Shift will be automatically set to "0" regardless of the previous setting. When you turn off the [Octave Up] button, the Octave Shift will always return to "-1" regardless of the previous setting.

#### NOTE

Please note that when you apply the Octave Shift function to certain voices, their pitch could be stretched beyond their recommended note ranges, and they may not sound as expected. Care should be taken when using Octave Shift.



## Performing with a Human Voice

The AT-90R contains various types of human voices. These are sounds that resemble the sound of people singing in certain styles.

There are two ways to select a one of the human voices.

### Method 1. Selecting a Human Voice with Footage Tablets

#### 1. Press either the Upper Symph [Human Voice] button or the Lower Symph [Human Voice].

The human voice will sound in the Upper keyboard and in the Lower keyboard.

In this case, the human voice will be assigned to the [Others] button of the Upper Symphonic part and the Lower Symphonic part.

#### 2. Now use the Footage Tablets [16'] - [1'] to select a human voice.

Play the keyboard to which the human voice type was assigned, and the selected human voice will be heard.

|          |            |                                                                                                                                        |
|----------|------------|----------------------------------------------------------------------------------------------------------------------------------------|
| [16']    | Jazz Scat  | Depending on the strength with which you play the note, one of five different sounds will be heard: du, dou, da, ba, or dao.           |
| [8']     | Classical  | A traditional mixed stereo choir. The sound will change between two characters depending on the strength with which you play the note. |
| [5 1/3'] | Gregorian  | A choir ideal for Gregorian chant.                                                                                                     |
| [4']     | Boys Choir | A stereo boys choir.                                                                                                                   |
| [2 2/3'] | Female 1   | A woman voice "Ah."                                                                                                                    |
| [2']     | Female 2   | A woman voice "Mm."                                                                                                                    |
| [1 3/5'] | Gospel     | A stereo choir ideal for gospel music.                                                                                                 |
| [1 1/3'] | Soprano    | A woman soprano.                                                                                                                       |
| [1]      | Tenor      | A man tenor.                                                                                                                           |

### NOTE

Since "Jazz Scat" switches the sound between five levels depending on the strength with which you play the keyboard, the sound will not change if the Utility menu "Initial Touch" setting (p. 113) has been turned "OFF."

### Method 2. Selecting a Human Voice by Using the [Others] Button.

**1. Press the [Others] button located at the left of the display.**

All [Others] buttons' and [Alternate] buttons' indicator will flash.

**2. Press the [Others] button for the part to which you wish to assign one of the human voice types.**

The indicator of the selected [Others] button will flash, and the indicators of the remaining [Others] and [Alternate] buttons will be turned off.

**3. Press the [Alternate] button to select either on or off.**

Specify whether the voice will assigned to the on (lit) or off (dark) position of the [Alternate] button.

**4. Use the [◀] and [▶] Part buttons to select the sound group prefixed by "J" for the sound number.**

Human voice sound numbers are prefixed by "J."

**5. Use the Value [-] [+] buttons to select the desired human voice type.**

The display will show the name of the selected voice.

|        |           |
|--------|-----------|
| Others | Select    |
| J11    | Jazz Scat |



*For the different types of human voice, refer to "Voice List" (p. 127).*

**6. Once again, press the [Others] button for the part to which you wish to assign a human voice.**



*To cancel mid-way through the selecting procedure, you can press the [Display/Exit] button.*



*When selecting a sound for the [Others] button, you can use a simpler procedure. For details refer to "Shortcut When Selecting Voices for Any [Others] Button" (p. 31).*

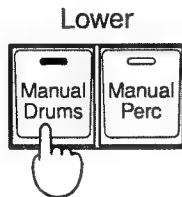
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# Playing Drums and Sound Effects on the Keyboard

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## ■ Playing Drums from the Entire Lower Keyboard (Manual Drums)

You can use the Lower keyboard to play various drum sounds (drum set). In this case, the Lower voices will no longer sound.



### 1. Press the [Manual Drums] button (indicator lights).

Play the Lower keyboard and listen to the various drum sounds on each key.

The [Manual Drums] button will alternate between on (lit) and off each time it is pressed.

Immediately after the power is turned off, the STANDARD drum set will sound.



*Refer to "Drum Set List" (p. 129) for details on which drum sound or Sound Effect will be played by each note.*



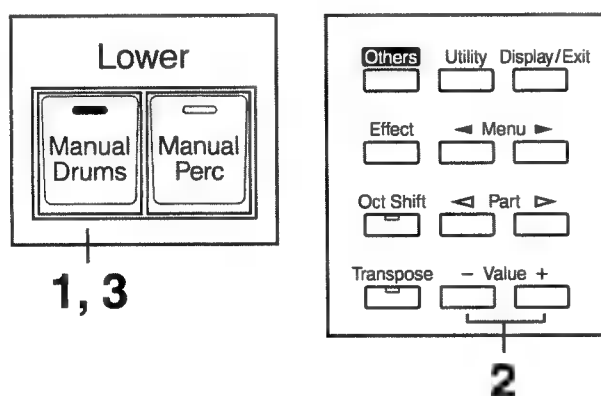
*It is not possible to select and play both [Manual Drums] and [Manual Perc] buttons simultaneously.*

## ■ Changing the Drum Set Type

As the drum set, you can choose from 12 types of drum set and one type of sound effect. When you change the drum set, the sound produced by each note will change. Immediately after the power is turned on, the STANDARD drum set will sound. Let's try selecting ■ different Drum Set or the Sound Effect set.



Refer to "Drum Set List" (p. 129) for details on which drum sound or Sound Effect will be played by each note.



1. Press the [Manual Drums] button (indicator lights).
2. When the Drum Set name is displayed on the screen, press the [-] or [+] Value button to select a Drum Set or Sound Effect Set.

The [Manual Drums] button indicator will begin to flash.



You can select from 12 different Drum Sets and one set of Sound Effects as follows:

**STANDARD, STANDARD2, ROOM, ROOM2, POWER, ELECTRONIC, TR-808, DANCE, JAZZ, BRUSH, BRUSH2, ORCHESTRA, SOUND EFFECTS**

3. Press the [Manual Drums] button once again.

The [Manual Drums] button indicator will be lit constantly, and the selected Drum Set Type will be applied.



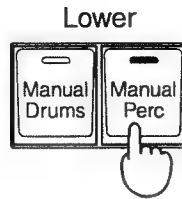
To stop mid-way through this or any procedure, press the [Display/Exit] button.



The Drum Set Type can also be selected from the Utility menu. Please refer to "Manual Drums Set" (p. 115).

## ■ Playing Drums Together with the Lower Voices (Manual Perc Button)

You can play various drum sounds and Sound Effects using the bottom 15 keys of the Lower keyboard. This is convenient when you wish to play the Lower voice together with drum sounds or Sound Effects.



the keys for drum sounds  
or Sound Effects



Lower Keyboard

### 1. Press the [Manual Perc] button (indicator lights).

The button will alternate between ON (lit) and OFF each time it is pressed.

When you play the bottom 15 keys of the Lower keyboard and the various drum sound is played on each key.

### NOTE

*It is not possible to select both [Manual Drums] and [Manual Perc] buttons simultaneously.*

### ■ Changing the Manual Percussion Type

You can choose the type of Manual Percussion Set. When you change the Manual Percussion Set, the sound played by each of the 15 lowest notes of the Lower keyboard will change.

Immediately after the power is turned on, the PERC.SET1 drum set will sound.



*Refer to "Drum Set List" (p. 129) for details on which percussion sound will be played by each note.*

- 1. Press the [Manual Perc] button (indicator lights).**
- 2. When the Manual Percussion Set name is displayed on the screen, press the [-] or [+] Value button to select a Manual Percussion Set or the Sound Effects Set.**

The [Manual Perc] button indicator will begin to flash.

ManualPerc. Set  
PERC. SET1

You can select from 4 different Manual Percussion Sets;  
**PERC.SET1, PERC.SET2, VOICE PHRASE, JAPANESE SET**

- 3. Press the [Manual Perc] button once again.**

The [Manual Perc] button indicator will be lit constantly, and the selected Manual Percussion Set will be applied.



*To stop mid-way through this or any procedure, press the [Display/Exit] button.*



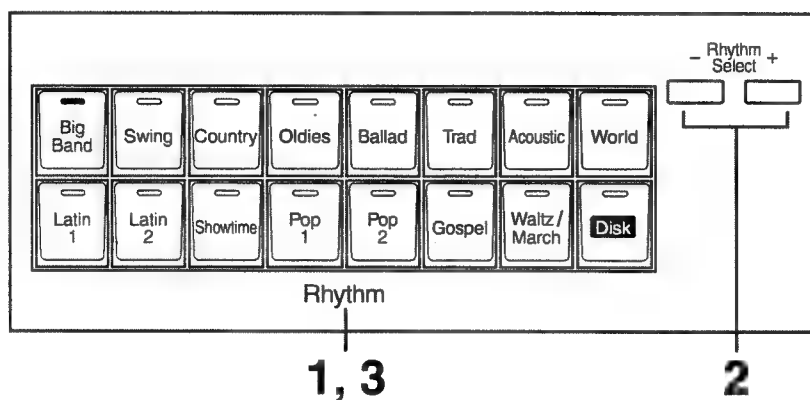
*The Manual Percussion Set type can also be selected from the Utility menu. Please refer to "Manual Percussion Set" (p. 116).*

# Using the Rhythm (Music Style) Functions

The AT-90R lets you enjoy playing along with a rhythmic accompaniment.

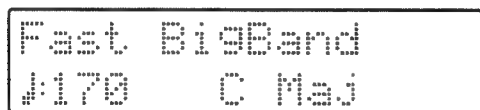
## Selecting a Rhythm

The AT-90R provides 148 types of Rhythms and Automatic Accompaniments (Music Styles). These are organized into 16 groups.



### 1. Press a Rhythm button to select a Rhythm group.

The indicator will light, and the first Rhythm in the group will be selected. That Rhythm will be shown in the display.



### 2. To select a different Rhythm within the same group, use the [-] and [+] Rhythm Select buttons.

The indicator of Rhythm button will flash.

### 3. Press the Rhythm button once again (indicator lights constantly).

The Rhythm button's indicator will change from blinking to light. The Rhythm has now been applied.

#### ○ Using the Rhythms of the [Disk] Button

The [Disk] button contains 16 preset Rhythms. These Rhythms can be rewritten by loading disk Rhythms into the AT-90R.

Rhythms that are already written in the [Disk] button memory can be selected in the same way as when selecting Rhythms of another Rhythm group.

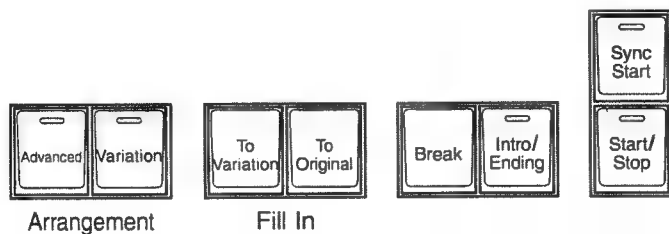


*If you wish to store a disk Rhythm in the [Disk] button, refer to "Loading Disk Rhythms Into Internal Memory" (p. 53).*

## Playing Rhythms—Starting and Stopping the Rhythm

There are two ways to start the Rhythm:

1. Manually by pressing a button,
  2. Automatically by playing a note on the Lower keyboard or Pedalboard (Syncro Start).
- You can also make the Rhythm start after playing an Intro, or make the Rhythm stop after playing an Ending.



### ■ Starting at the Press of a Button

#### ○ Starting with an Intro

1. Press the [Intro/Ending] button.

The Intro is played and the Rhythm starts.

While the Intro is playing, the [Intro/Ending] button indicator will light, until the Intro ends then the button indicator will go dark.

#### ○ Making the Intro Short and Simple

1. Press the [To Variation] or [To Original] button.

2. Press the [Start/Stop] button.

A short Intro is played and the Rhythm starts.

#### ○ Starting without an Intro

1. Press the [Start/Stop] button.

The Rhythm starts without an Intro being played.

### ■ Starting the Rhythm Automatically When You Play the Lower Keyboard or Pedalboard – Sync Start

#### ○ Starting with an Added Intro

#### NOTE

If the Arranger function is ON (the Arranger [On/Off] button indicator is lit), it is not be able to start the Rhythm by playing the Pedalboard.

1. Press the [Sync Start] button to make the indicator light up.



### **2. Press the [Intro/Ending] button.**

The [Intro/Ending] button's indicator will flash.

### **3. Play either the Lower keyboard or the Pedalboard.**

The Intro is played and the Rhythm starts.

While the Intro is playing, the [Intro/Ending] button indicator will light, until the Intro ends the button indicator will be turned off.

#### **○ Making the Intro Short and Simple**

##### **1. Press the [Sync Start] to make the indicator light up.**

##### **2. Press the [To Variation] or [To Original] button.**

[Start/Stop] button indicator will flash.

Pressing the [To Variation] or [To Original] button makes the Rhythm pattern change as well.

##### **3. Play either the Lower Keyboard or the Pedalboard.**

A short Intro is played and the Rhythm starts.

#### **○ Starting without an Intro**

##### **1. Press the [Sync Start] button (the indicator lights).**

##### **2. Play either the Lower keyboard or the pedalboard.**

The Rhythm starts without an Intro being played.

## **■ Stopping the Rhythm**

#### **○ Stopping with an Ending**

##### **1. Press the [Intro/Ending] button.**

An Ending is played, then the Rhythm stops.

While the Ending is playing, the [Intro/Ending] button indicator will flash, until the Ending finishes the button indicator will be turned off.

#### **○ Making the Ending Short and Simple**

##### **1. Press the [To Variation] or [To Original] button, and then press the [Start/Stop] button.**

A short Ending is played, then the Rhythm stops.

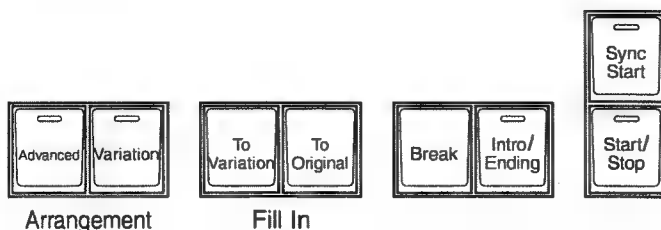
#### **○ Stopping without an Ending**

##### **1. Press the [Start/Stop] button.**

The Rhythm will stop without an Ending being played.

## Adding Variation to the Rhythm

You can add variation to the Rhythm by changing the arrangement or by switching the Rhythm pattern, or by inserting a break (which stops the Rhythm for one measure).



| Button                                | Function                                                             |
|---------------------------------------|----------------------------------------------------------------------|
| <b>Arrangement [Advanced] button</b>  | Basic Arrangement (indicator off) / Full Arrangement (indicator lit) |
| <b>Arrangement [Variation] button</b> | Original Rhythm (indicator off) / Variation Rhythm (indicator lit)   |
| <b>Fill In [To Variation] button</b>  | After the Fill-In has played, play the Variation Rhythm pattern      |
| <b>Fill In [To Original] button</b>   | After the Fill-In has played, play the Original Rhythm pattern       |
| <b>[Break] button</b>                 | Stops the Rhythm for one measure (break)                             |

### What is a Fill In?

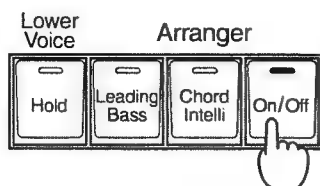
A Fill In is a short phrase that is inserted at a break in the melody or at a point where the character of the song changes (between Chorus's or Verses).



*The functions of the [Start/Stop] button, the [To Variation] button, the [To Original] button, the [Advanced] button and [Break] button can be assigned to the foot switches located on each side of the Expression Pedal (p. 114).*

## Playing Rhythm and Automatic Accompaniment

The Arranger function of the AT-90R can add an Automatic Accompaniment to each Rhythm. Based on the selected Rhythm, the Arranger function automatically adds an accompaniment that is suitable for the chord being pressed on the Lower keyboard.



### 1. Press the Arranger [On/Off] button (indicator lights.)

Indicator is lit (On)

Rhythm and Automatic Accompaniment

Indicator is not lit (Off)

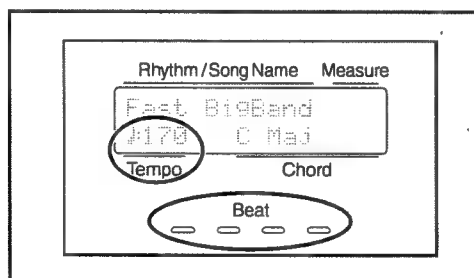
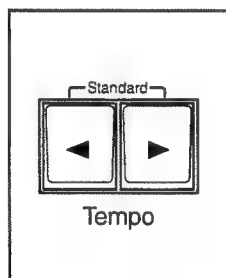
Rhythm (Drums only)



*If the Arranger[On/Off] button is ON and no Pedal Bass voice is selected, the Automatic Accompaniment will play the bass sound.*

## Changing the Tempo (Speed) (Tempo Button)

You can change the tempo of the Rhythm or Automatic Accompaniment.



### 1. Press the [◀] and [▶] Tempo buttons to change the tempo (speed) of the Rhythm or Automatic Accompaniment.

Tempo [◀] button

The tempo becomes slower

Tempo [▶] button

The tempo becomes faster



*By pressing the [◀] and [▶] Tempo buttons simultaneously, the tempo is returned to the standard (preset) tempo for the selected Rhythm.*

The value of the tempo currently set (20~250 beats per minute) can be checked in the display.

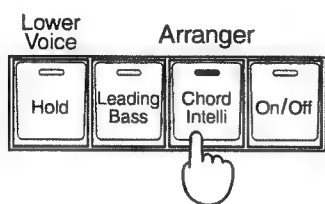
You can also check the tempo by viewing the Beat indicator. The indicator flashes red on the first beat of the measure (bar), and green on the remaining beats.

## Using Easy Fingering to Play Chords

---

“Chord Intelligence” is a feature that intelligently plays the correct accompaniment chords the moment you play a key specifying a chord on the Lower keyboard during Automatic Accompaniment.

To play a C chord on the Lower keyboard, for example, you usually have to press down the three keys C, E, and G; but with Chord Intelligence, you only have to press the C Key to initiate a C chord accompaniment.



### 1. Press the [Chord Intelli] button (indicator is lit).

The Chord Intelligence function can now be used.

If you wish to turn off chord intelligence, press the [Chord Intelli] button once again (indicator is turned off).



*For more information about chord fingering, see the “Chord List” (p. 135).*

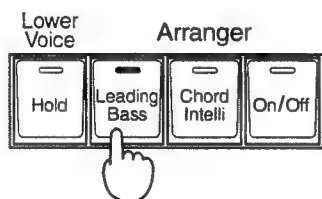
## Leading Bass Function (Leading Bass Button)

When Automatic Accompaniment is used, and the [To Lower] switch for the Pedal Bass Part is ON, the Bass will normally play the root note of the chord you play on the Lower keyboard.

If the Leading Bass function is enabled, the lowest note of the chord you play on the Lower keyboard will then be used as the bass note (the bottom note of the chord).

This allows the bass to be a note other than the root of the chord you play and the bass note will change when inverted chords are played. This also allows you to play a descending bass line for chord progressions like in the tune "A White Shade Of Pale":

C (C root) / E min (B root) / A min (A root) / C (G root) / F (F root)  
A min (E root) / D min (D root) / F (C root) etc.



### 1. Press the [Leading Bass] button (indicator is lit).

The lowest note of the chord you play on the Lower keyboard will be used as the Bass note.

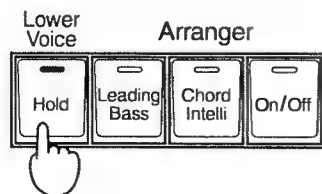
If you wish to turn off Leading Bass function, press the [Leading Bass] button once again to make the indicator go dark.



*You can assign the [Leading Bass] button functions to either of the foot switches located on each side of the Expression Pedal (p. 114).*

## Lower Voice Hold Function — Sustaining Notes Played on the Lower Keyboard

When the Lower Voice [Hold] button is ON (Lower Voice [Hold] button's indicator is lit), the note(s) played on the Lower keyboard will continue to sound until you play the next note(s) – even if you release the keys you have played.



### 1. Press the Lower Voice [Hold] button (confirm that the indicator is lit).

The notes played on the lower keyboard will continue sounding.

If the Lower Voice [Hold] button is lit, pressing a key will cause the note to continue sounding.

When you press the Lower Voice [Hold] button to make the indicator go dark, the notes which had continued to sound will stop.

## A Simple Way to Make Automatic Accompaniment Settings — One Touch Program

---

In addition to the Rhythm, you can also play an Automatic Accompaniment. The AT-90R provides a very convenient [One Touch Program] button. By simply pressing this button once, the Arranger function will be turned ON, and keyboard voices that are most appropriate for playing with the currently selected Rhythm/Automatic Accompaniment are selected.

By pressing the [One Touch Program] button, you can make the following settings.

### ○ When the Rhythm is Stopped

- [Sync Start] button lit, [Intro/Ending] button blinking (Waiting for Sync Start)
- Arranger [On/Off] button lit (Automatic Accompaniment playing)
- Panel settings appropriate for the Rhythm

### **1. Select a Rhythm (p. 43).**

### **2. Press the [One Touch Program] button.**

Panel settings suitable for the selected Rhythm and Automatic Accompaniment will be selected automatically.

### **3. On the Lower keyboard, play a chord.**

At the moment you play the keyboard, the Intro will begin, and then the Rhythm and Automatic Accompaniment will play.

### **NOTE**

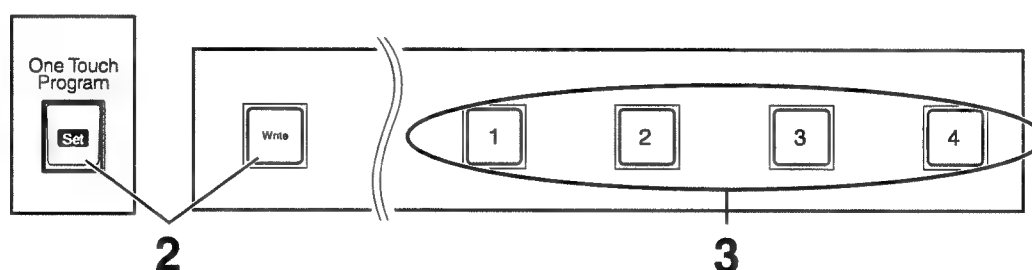
*While the Intro or Ending is being played, the Lower keyboard voices will not play.*

### ■ Recalling Panel Settings Appropriate for Each Rhythm

For each of the Rhythms (Music Styles) built into the AT-90R, there are four types of available panel settings, which are appropriate for use with that Rhythm (Music Style). These can be stored at Registration buttons [1] – [4].



*If this procedure is carried out, the Registrations that were previously at Registration buttons [1] – [4] will be lost. If you wish to retain them, use the procedure explained on page 74 to save them to a floppy disk.*



1. Select a Rhythm (p. 43).
2. While holding the Registration [Write] button, press the [One Touch Program] button.

The panel settings appropriate for the Rhythm will now be stored in Registration buttons [1] – [4].

3. To select and use the panel settings that you have stored, press one of the Registration buttons [1] – [4].

# Using a Rhythm (Music Style) from a Disk

---

The AT-90R contains 95 types of built-in Rhythms (Music Styles). Additional Rhythms (Music Styles) are available on the Music Style disk included are available. Here's how to select a Rhythm (Music Style) from a Music Style disk.

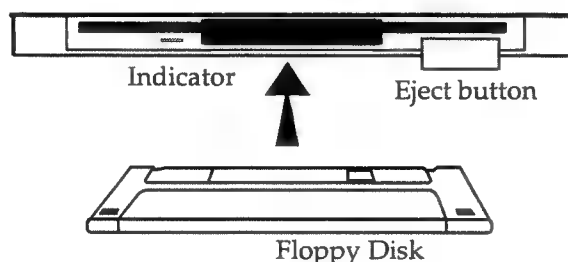
## ■ Inserting and Ejecting a Floppy Disk

### NOTE

*If you're using the disk drive for the first time, be sure to read the important notes on page 7.*

- 1. Hold the floppy disk with the label facing upwards, and push it into the disk drive until it clicks into place.**

The disk drive is on the right side of the unit, above the keyboard.



### NOTE

*Never attempt to remove a floppy disk from the drive while the drive is operating (the indicator is lit); damage could result to both the disk and the drive.*

- 2. Press the Eject button.**

The floppy disk is ejected a little out of the slot. Gently grasp the end of the floppy disk and pull it out.

## ■ Playing the Disk Rhythms

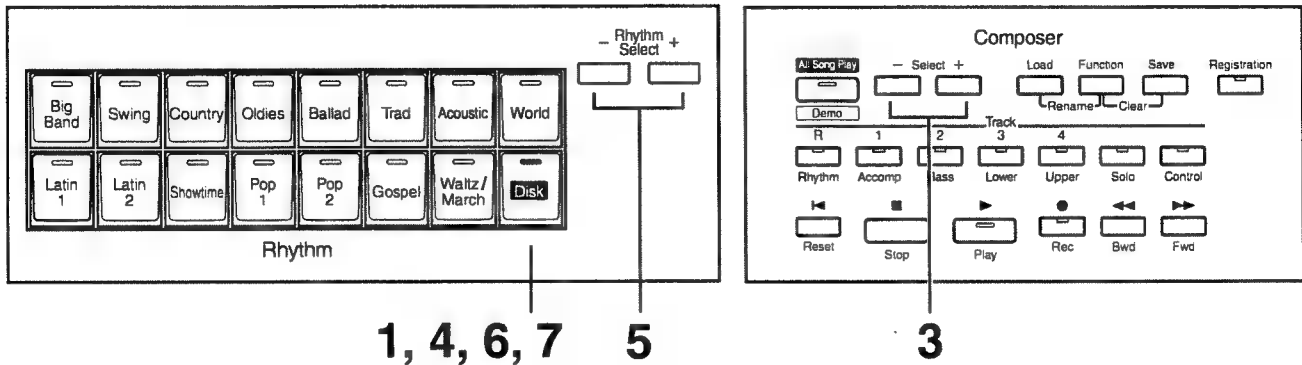
- 1. Press the Rhythm [Disk] button (confirm that its indicator is lit)**
- 2. Insert the Music Style disk into the disk drive.**
- 3. Use the [-] [+] Composer Select buttons to select a Rhythm on the Music Style disk.**
- 4. Press the [Start/Stop] button or the [Intro/Ending] button.**

The selected song is played.



## ■ Loading Disk Rhythms Into Internal Memory

The [Disk] button already contains 16 Rhythms, but these can be rewritten by Rhythms from a Music Style disk. Rhythms loaded from the disk into internal memory will not be lost even if the power is turned off. It is convenient to load frequently-used disk Rhythms into internal memory.



1. Press the Rhythm [Disk] button (indicator lights).
2. Insert the Music Style disk into the disk drive.
3. Use the [-] and [+] Composer Select buttons to select a disk Rhythm (indicator begins to flash).

```
BigBndBallad2 R01
J: 74 C Maj
```



*Press the [Start/Stop] button, you can hear the Rhythm.*

4. After selecting a disk Rhythm, press the Rhythm [Disk] button once more.

The following screen will appear.

```
To: Cute Pop
Write? +/- /Disk
```

5. Use the the [-] and [+] Rhythm Select buttons to select where you wish the selected Rhythm to be stored.

- 6. Press the Rhythm [Disk] button to confirm the storage-destination Rhythm.**



Overwrite Style?  
Yes:Disk No:Exit

To cancel the procedure, press the [Display/Exit] button.

- 7. Press the Rhythm [Disk] button again to start loading the Rhythm into the internal memory.**

While the Rhythm is being loaded into internal memory, the following screen will be displayed.



Overwriting  
Style...

Once the Rhythm has been accommodated in memory, the basic screen will reappear.

### NOTE

*Never remove the disk or turn off the power while the Rhythm data is being loaded from disk into the AT-90R. If you do so, the Rhythm data will not be loaded into the AT-90R, and malfunctions could result. After returning the Rhythm stored in the [Disk] button to the factory settings (see following section), re-load the Rhythm from disk.*

## ■ Restoring the Rhythm Stored in the [Disk] Button to the Factory Settings

The Rhythm that was loaded from the Music Style disk into the [Disk] button will not disappear even if you turn off the power or execute the Factory Reset operation. If you wish to restore the Rhythm of the [Disk] button to the factory setting, use the following procedure.

- 1. Press the [Power] button to turn off the power.**
- 2. Hold down the Rhythm [Disk] button, and press the [Power] button.**

The Rhythm that had been stored in the Rhythm [Disk] button will return to the factory settings.



*To return settings other than those of the [Disk] button to the factory settings, use the Factory Reset operation (p. 21).*



*Hold down the Rhythm [World] button, and press the [Power] button. The Rhythm that had been stored in the Rhythm [World] button will return to the factory settings.*

# Adding Various Effects to a Voice

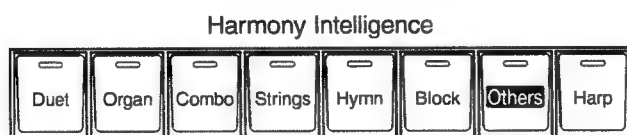
The AT-90R allows you to add a variety of effects to each voice, and to use various playing techniques to make your performance more expressive.

## Adding Harmony to a Melody — Harmony Intelligence

Harmony Intelligence is a function that adds harmony to a single note being played on the Upper keyboard, the harmony being dependent on the chord played on the Lower keyboard. In addition it automatically selects the appropriate voices according to the Harmony type.

### 1. Press one of the Harmony Intelligence buttons (indicator lights).

Each time you press a [Harmony Intelligence] button, the indicator will alternate between ON (lit) and OFF.



There are 24 different Harmony types.

When you press one of the Harmony Intelligence buttons, the most appropriate voice(s) will be automatically set.

The manner in which notes will sound also depends on the Harmony type.



*You may change the selected Solo voice and/or the Upper voice to one of your choice.*

### ○ About the Harmony Intelligence [Others] button

The [Others] button contains various types of Harmony Intelligence.

To select Harmony Intelligence settings from the [Others] button, use the following procedure.

1. Press the Harmony Intelligence [Others] button.
2. Use the [-] [+] Value buttons to select the Harmony Intelligence type.
3. Press the Harmony Intelligence [Others] button once again.

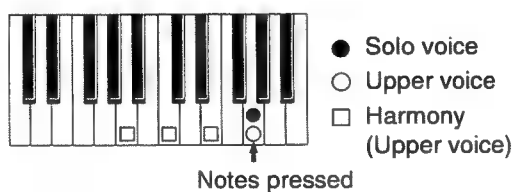
|           | Type   | How notes pressed are sounded |
|-----------|--------|-------------------------------|
| [Duet]    | Type B | Solo                          |
| [Organ]   | Type C | Upper                         |
| [Combo]   | Type B | Solo                          |
| [Strings] | Type A | Solo & Upper                  |
| [Hymn]    | Type A | Solo & Upper                  |
| [Block]   | Type A | Solo & Upper                  |
| [Harp]    | Type D | not sounded                   |

## Adding Various Effects to a Voice

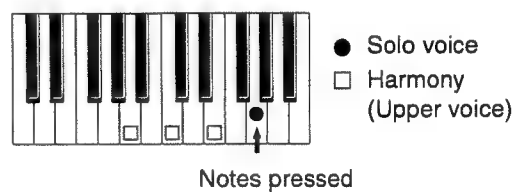
| [Others]    | Type   | How notes pressed are sounded |
|-------------|--------|-------------------------------|
| Jazz Scat   | Type B | Solo                          |
| Big Band    | Type B | Solo                          |
| Country     | Type A | Solo & Upper                  |
| Broadway    | Type A | Solo & Upper                  |
| Brass       | Type B | Solo                          |
| Flute       | Type B | Solo                          |
| Dixieland   | Type B | Solo                          |
| Hymn2       | Type A | Solo & Upper                  |
| Gospel      | Type A | Solo & Upper                  |
| Synth       | Type A | Solo & Upper                  |
| Traditional | Type A | Solo & Upper                  |
| Octave 1    | Type A | Solo & Upper                  |
| Octave 2    | Type A | Solo & Upper                  |
| 1 Note      | Type A | Solo & Upper                  |
| 2 Notes     | Type A | Solo & Upper                  |
| 3 Notes     | Type A | Solo & Upper                  |
| 4 Notes     | Type A | Solo & Upper                  |

### ○ How notes are sounded by the different Harmony Intelligence types

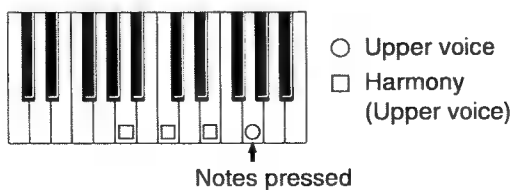
#### Type A (Solo & Upper)



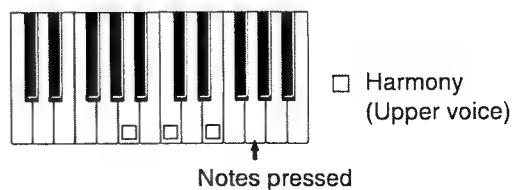
#### Type B (Solo)



#### Type C (Upper)



#### Type D (Not Sounded)



The number of notes of the harmony will depend on the Harmony Intelligence type.

## Rotary Effect

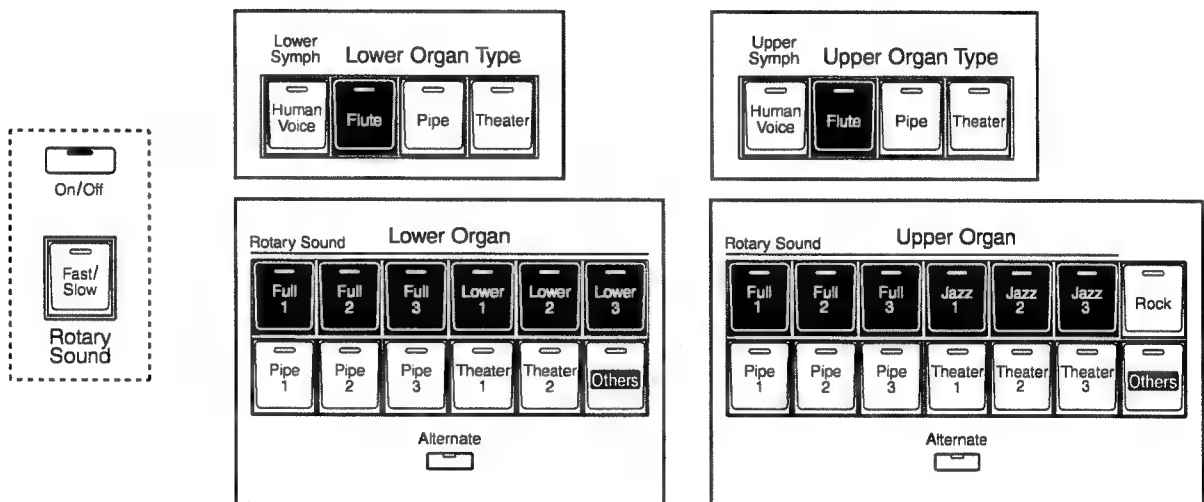
Rotary is an effect which simulates the sound of rotating speakers. There is a choice of two settings: Fast and Slow.

The Rotary effect can be applied to the following sounds.

- Voices assigned to buttons in the upper line of “Upper Organ” and “Lower Organ.” (Except the “Upper Organ” [Rock] button)
- Voices in the Footage Tablets section – “Upper Organ Type” [Flute] button and “Lower Organ Type” [Flute] button.



*Some voices do not allow the Rotary effect to be applied. For details refer to “Voice List” (p. 127).*



1. Select the voice to which you wish to apply the Rotary effect.
2. Press the Rotary Sound [On/Off] button (confirm that its indicator is lit).

The Rotary effect will be applied to the voice.

3. Press the Rotary Sound [Fast/Slow] button to switch between Rotary Fast (LED lit) and Rotary Slow (LED turned off).

**LED lit (Fast)** The effect obtained is equivalent to speakers being rapidly rotated.

**LED turned off (Slow)** Effect simulating the slow rotation of speakers.



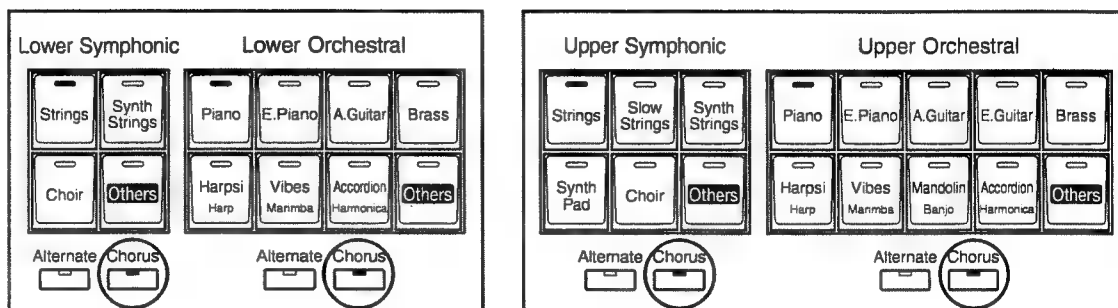
*You can also finely adjust the speed of the speaker's rotation (p. 111), and alter the brightness of the sound obtained when Rotary is enabled (p. 111).*



*You can assign the Rotary Sound [Fast/Slow] button function to the foot switches located on each side of the Expression Pedal (p. 114).*

### Chorus Effect

Chorus is an effect that adds expansiveness to a sound, making one instrument sound like several. The Chorus effect can be used on the four sections (Parts): Upper Symphonic, Upper Orchestral, Lower Symphonic and Lower Orchestral. (There is a Chorus button for each section). Additionally, the settings chosen for each individual voice (ON and OFF) will be remembered.



- 1. Select the voice in the above four sections you wish the Chorus effect to be added.**
- 2. Press the [Chorus] button that corresponds to the section (Part) of the selected voice (confirm that the indicator lights).**

The Chorus effect will be applied to the voice.



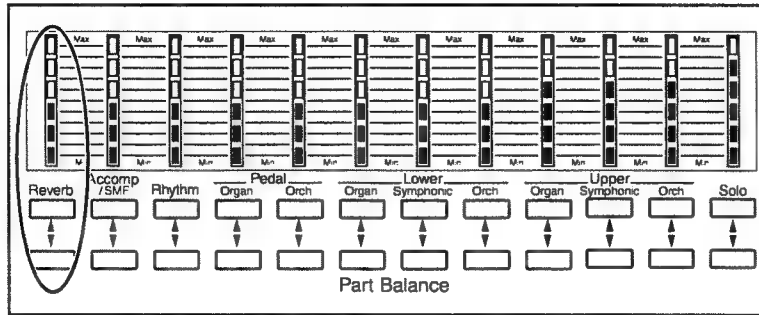
*Some voices do not allow the Chorus effect to be applied. For details refer to "Voice List" (p. 127).*



*These settings remain stored in memory even while the power is off.*

## Reverb Effect

Reverb is an effect that adds a sense of spaciousness to the sound, creating the illusion of playing in a large or small concert hall, a large or small room, a small club, etc.



1. Press the Reverb [ ▲ ] or [ ▼ ] buttons in the far left side of the Part Balance section to adjust the overall Reverb amount.

When you press the up button [ ▲ ], additional Reverb is applied. Pressing the down button [ ▼ ] decreases the Reverb level.

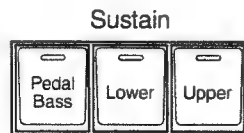
If none of the Reverb indicators are lit, the Reverb effect will not be heard.



You can also select the type of Reverb you wish and the level for each individual Part. For details refer to "Changing the Reverb Type" (p. 110) and "Changing the Reverb Depth" (p. 111).

## Sustain Effect

Sustain allows you to add a sustain effect or decay to each voice after the keys are released. The Sustain effect can be added to the Upper (except the Solo part), Lower, and Pedal Bass voices.



1. Press the Sustain button for the keyboard to which you wish to apply Sustain (indicator lights).

The Sustain effect can be applied simultaneously to the voices of the Upper part (except the Solo part), Lower part, and Pedal Bass part.



The length of Sustain can be modified independently for each keyboard (p. 111).



The Sustain effect will not be applied to the Footage voice or to the Solo part voice.

# Effectively Using the Lower Keyboard

## Making Effective Use of the Lower Keyboard

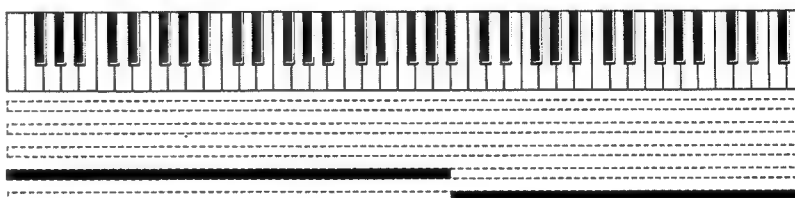
Since the lower keyboard of the AT-90R provides a generous 76 notes, you can use it to play piano pieces with ease. In addition, you can divide the keyboard into two or more sections and play solo voices, or play the pedal bass voice, or combine a variety of uses for even more versatility.

For example, the following applications are possible.

### ○ Using the Lower Keyboard to Play the Solo Voice

→ Use the Solo [To Lower] button in the Upper Solo section to Play the Solo voice to the Lower keyboard (p. 62).

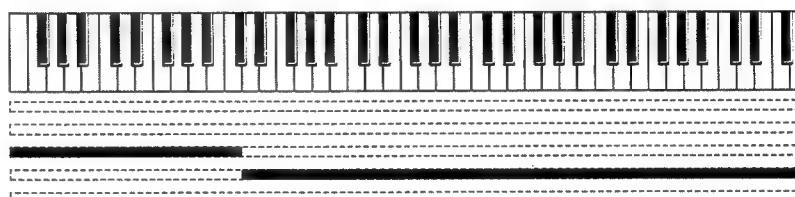
- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo



### ○ Using the Lower Keyboard to Play the Bass Part by Hand

→ Use the [Bass Split] button in the Pedal section to play the Pedal Bass voice from the Lower keyboard (p. 63).

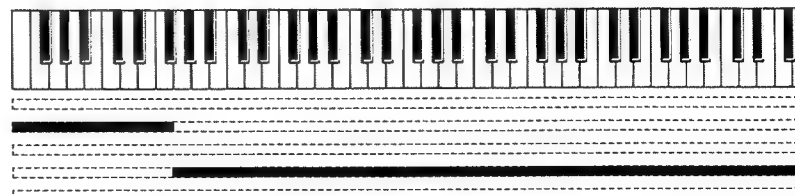
- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo



### ○ Using the Lower Keyboard to Play Drum Sounds or Sound Effects

→ Use the [Manual Perc] button (p. 41) in the far left corner of the lower panel to play drum sounds or sound effects simultaneously with the Lower voice.

- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo

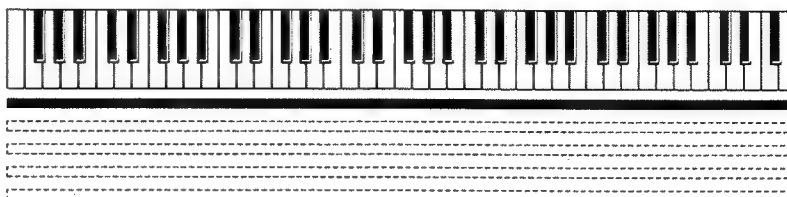




## ○ Playing Drum Sounds from the Entire Lower Keyboard

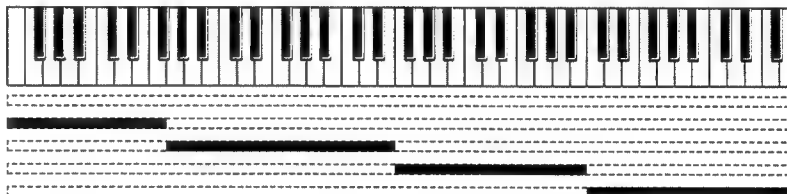
→ Press the [Manual Drums] button (p. 39) in the far left corner of the lower panel.

- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo

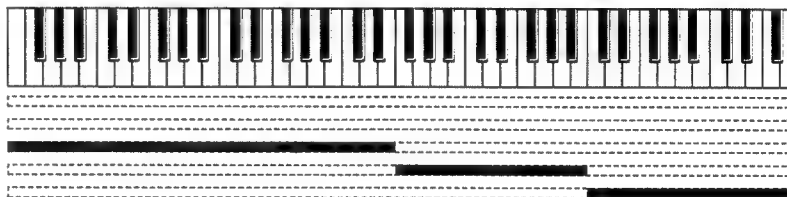


By changing the combination of voices that are played on the Lower keyboard, and by changing the Solo Split Point and Bass Split Point, you can create the following types of setup.

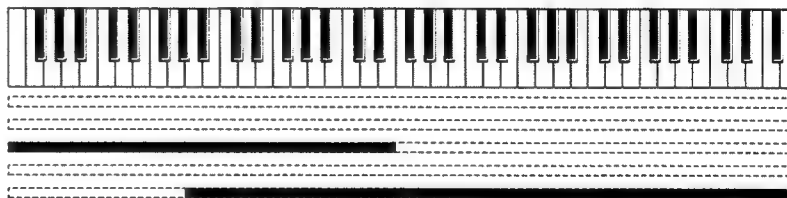
- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo



- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo

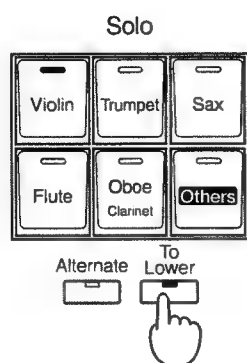


- Manual Drums
- Manual Perc.
- Bass
- Lower
- Solo



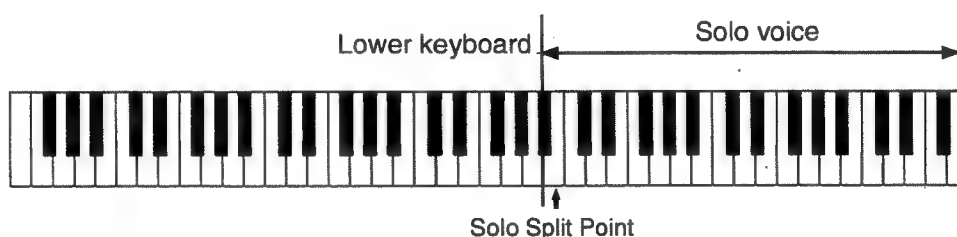
## Playing the Solo Voice on the Lower Keyboard — Solo [To Lower] Button

This feature allows you to play the Solo part voice from the Lower keyboard in the area that extends to the right of B4, and includes B4 (B4 is referred to as the Solo Split Point).



- 1. Select a Solo voice.**
- 2. Press the Solo [To Lower] button (indicator lights).**

When you play the Lower keyboard, the Solo voice will sound in the range to the right of the Solo Split Point.



*You can adjust the Solo Split Point (p. 116).*

- 3. To turn off the Solo split, press the Solo [To Lower] button (indicator is turn off).**

The Solo voice will no longer sound in the Lower keyboard; the Solo voice will now be played in the Upper keyboard.



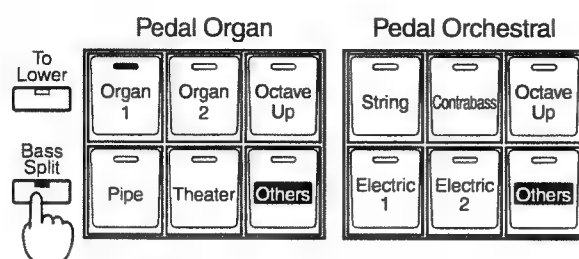
*You can change how the Solo voice will sound (p. 113).*



*You can layer the Solo voice with the Lower voice so that they will sound together (p. 116).*

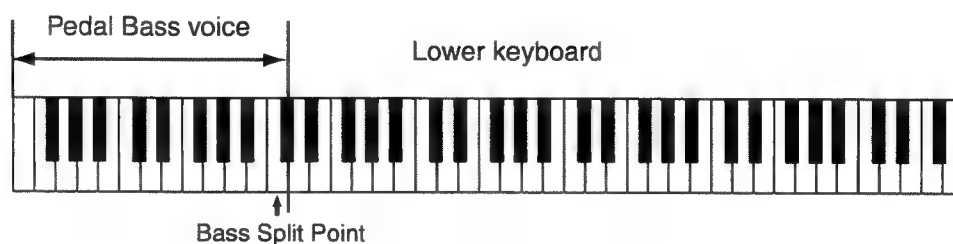
## Using the Lower Keyboard to Play the Bass Voice — [Bass Split] Button

This feature allows you to play the Bass part voice from the Lower keyboard in the area that extends to the left of C3, and includes C3 (C3 is referred to as the Bass Split Point).



1. Select a Pedal Bass voice (p. 28).
2. Press the [Bass Split] button (indicator lights).

When you play the Lower keyboard, the Pedal Bass voice will sound in the range to the left of (and including) the C3 note.



3. To turn off the Bass split, press the [Bass Split] button (indicator is turn off).

The Bass voice will no longer sound in the Lower keyboard; the Bass voice will now be played in the Pedalboard



*You can adjust the Bass Split Point (p. 116).*



*It is not possible to select both [To Lower] and [Bass Split] simultaneously.*



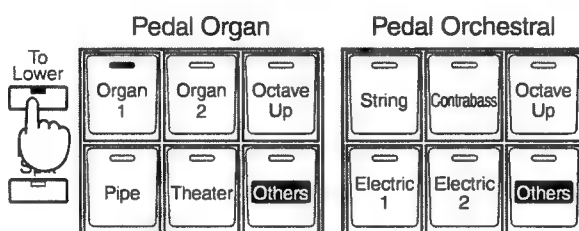
*If the [Bass Split] button is ON (indicator lights), the Pedal Bass voice will not sound from the pedalboard.*

## Using the Lower Keyboard to Play the Bass Voice — [To Lower] Button

By using the [To Lower] button, you can sound the Pedal Bass voice by playing the root note (see p. 138) of a chord on the Lower keyboard in the area that is playing the Lower voice.

### NOTE

*If no portion of the Lower keyboard is sounding the Lower voice (the [Manual Drums] button is ON), the Pedal Bass voice will not sound.*



1. Select a Pedal Bass voice (p. 28).
2. Press the [To Lower] button (indicator lit).

When you play a chord in the area of the Lower keyboard that sounds the Lower voice, the Pedal Bass voice will also be heard and will play the root note.

Now when you play C/E/G on the Lower keyboard, the C (bottom note) will also play the Bass voice. In this way, the Bass voice will be played by the root note of the chord you play on the Lower keyboard.

If the [Leading Bass] button is lit (ON), the lowest note you play in the Lower keyboard will sound the Pedal Bass voice.

### NOTE

*It is not possible to select both [To Lower] and [Bass Split] features simultaneously.*

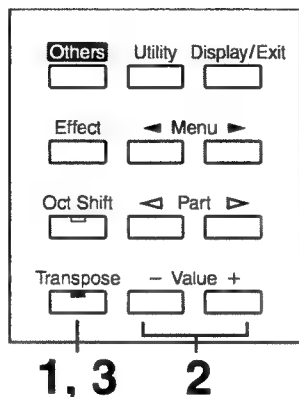
### NOTE

*If the [To Lower] is ON, the Pedal Bass voice will not be heard from the Pedalboard.*

# Using the Play Functions

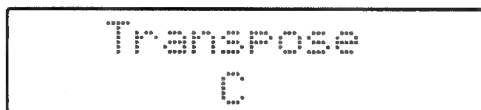
## Transposing to a Different Key (Transpose Button)

This function allows you to transpose the keyboard to another key in semitone steps. For example: you may play in the familiar C major scale while your music will sound in any key of your choice.



1. Press the [Transpose] button (indicator will flash).
2. Set the transpose value using the [-] and [+] Value buttons.

Each press of the [-] or [+] Value button transposes the key a semitone. Acceptable values range from A $\flat$  to G (in semitone steps).



By pressing the Value [-][+] buttons simultaneously, you can restore the default setting C.

3. Press the [Transpose] button to return to the basic screen.

If the transpose function is set to any key other than C, the Transpose button indicator will be lit. If the pitch is not transposed, (i.e., the key is C), the [Transpose] button indicator will be dark.



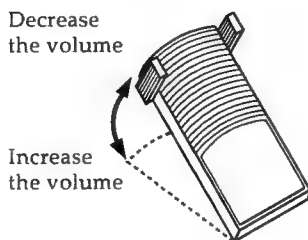
The transposition setting is stored in the Registration. For details on the settings that are stored in the Registration, refer to "Settings That Are Stored After the Power Is Turned Off" (p. 137).



You can change the timing at which the transposition settings saved in a Registration will be recalled. For details refer to "Registration Transpose Update (Transpose Setting Recall Timing)" (p. 117)

## Adjusting the Overall Volume Using an Expression Pedal

When you depress the Expression Pedal, the volume increases. The volume decreases as you tilt the pedal back.



*You can specify how the Expression Pedal will affect the sound when it is pressed (p. 117).*



*You can also specify whether the Expression Pedal will or will not control the volume during the recording of music data (p. 102).*



*Likewise you can specify whether the Expression Pedal will or will not control the volume during the playback of recorded music data (p. 103).*

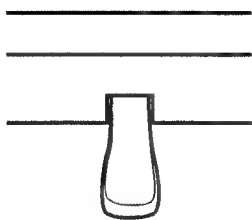


*The volume of a song file that has not been created on an Atelier (SMF Song Files) cannot be controlled from the Expression Pedal.*

## Adding Decay to the Sound (Damper Pedal)

When you depress the Damper (Sustain) pedal, a decay effect will be added to the voices. While you continue depressing the damper pedal, notes will be sustained even if you release the keys.

By default the decay effect will be applied to the voices played on the Lower keyboard.



*You can modify the setting so that decay is applied to notes played on the Upper keyboard (p. 115).*



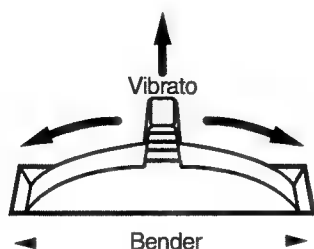
*Decay cannot be added to the Solo voices and Footage voices.*



*Decay can not be applied to Bass voices played on the Lower keyboard (when the [To Lower] or [Bass Split] button indicators are lit).*

## Pitch Bend and Vibrato Effects

When you move the Pitch Bend/Vibrato lever to the left or right, you can obtain a smooth change in the pitch of the notes being played (Pitch Bend effect). Move the lever to the right to raise the pitch, and to the left to lower it. Also, when you push the lever away from you, a vibrato effect can be obtained.



By default (immediately after the power is turned on) the Pitch Bend effect is added to the voices of all the sections being played on the Upper keyboard.



*You can change the settings so that both the Pitch Bend and Vibrato effects are applied to the Lower keyboard voice or the voices on the Pedalboard (p. 115).*



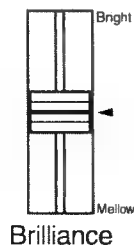
*You can also adjust the range of the pitch which is shifted by the Pitch Bend lever (p. 115).*



*Please note that only the appropriate voices will allow vibrato to be added (p. 127).*

## Adjusting the Brightness of the Sound

Using the Brilliance slider, you can adjust the brightness of the sound. For a brighter sound, push the slider away from you. For a mellower sound, pull the slider toward you.

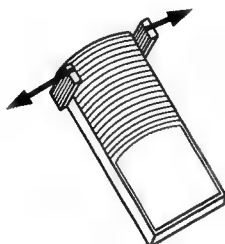


*This setting is not stored in the Registration.*

## Using the Foot Switches

---

The instrument is provided with two Foot Switches, one on each side of the Expression Pedal.



With the factory settings, the following functions are assigned to the left and right Foot Switches.

|                          |                                                                                                             |
|--------------------------|-------------------------------------------------------------------------------------------------------------|
| <b>Right Foot Switch</b> | Switch the Rotary effect between Fast / Slow                                                                |
| <b>Left Foot Switch</b>  | Glide (an effect which momentarily lowers the pitch by a semi-tone, and gradually lets it return to normal) |

### 1. Press the right Foot Switch toward the right.

If Rotary is turned on (p. 57), the Rotary effect will switch between “Fast” and “Slow” each time you press the Foot Switch.

### 2. Press the left Foot Switch toward the left.

While you are pressing the Foot Switch, the pitch will be temporarily lowered. When you release the Foot Switch, the pitch will gradually return to normal.



*You can also change the functions assigned to the left and right Foot Switches. Please refer to “Left/Right Foot Switch Assignment” (p. 114).*



*The Glide effect will only be applied to the keyboard section that has been specified as being the destination for the Pitch bend/Vibrato lever. Please refer to “Bender/Vibrato Destination” (p. 115).*



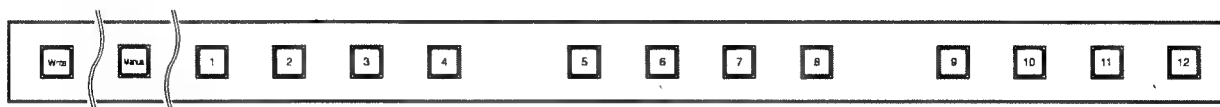
*If the Utility menu item Registration Shift is ON, the right Foot Switch will be dedicated to switching through the Registration buttons (p. 114).*



# Using the Registration Buttons

The AT-90R allows you to store sound settings and panel settings such as 12 in the Registration buttons. There are a total of twelve Registration buttons, and one set of panel settings can be stored in each, allowing you to register a total of 12 different panel settings. Each set of panel settings that has been stored in a Registration button is called a "Registration."

This provides a convenient way to change large numbers of panel settings during a performance, or to recall a complex panel setting.



*Settings that have been stored to Registration buttons [1]–[12] are remembered even if the power is turned off. If you wish to restore the settings stored in the Registration buttons to their factory settings, use the "Factory Reset" operation (p. 21).*

## Storing Registrations

1. Make all the panel settings that you wish to store.
2. While holding down the [Write] button, press one of the Registration buttons [1] – [12].

The panel settings will be stored in the selected Registration button.



*With the settings of Registration buttons [1] – [12] considered as one set, a single floppy disk can store up to 99 sets of data (p. 74).*



*For details on the settings that are stored in a Registration, refer to "Settings That Are Stored in the Registration Buttons" (p. 137 ).*

## Recalling a Registration

---

### ■ How to Recall a Registration

○ **Recalling voices and other panel settings**

1. Press a Registration button [1]–[12].

○ **Recalling settings for Rhythm and Automatic Accompaniment in addition to the panel settings**

1. Press and hold a Registration button [1]–[12] for several seconds:

### ■ Changing the Timing of Recalling Registrations

Settings for Rhythm play and Automatic Accompaniment are recalled when you continue holding a Registration button [1]–[12] for several seconds, but you can change this so that the settings are recalled the instant you press the button.

1. Press the [Utility] button located to the left of the display.
2. Use the [◀] and [▶] Menu buttons to select the “Arranger Update.”



3. Press the [-] and [+] Value buttons to switch between “DELAYED” and “INSTANT.”

To return to the basic screen, press the [Utility] or [Display/Exit] button.

---

**DELAYED** When you press and hold a Registration button [1]–[12] for several seconds, the settings for Rhythm and Automatic Accompaniment will be recalled in addition to the panel settings. If you press and immediately release a Registration button [1]–[12], only the settings that are not related to Rhythm or Automatic Accompaniment will be recalled.

---

**INSTANT** Settings for Rhythm and Automatic Accompaniment will be recalled the instant that you press a Registration button [1]–[12].

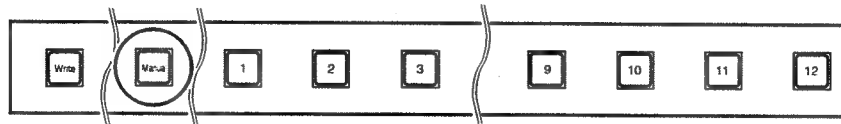
---



*You can change the timing of recalling the transpose setting when you press a Registration button [1]–[12]. For more information, please refer to page 117.*

## Automatically Registering When You Switch Panel Settings

When the [Manual] button is ON (lit), all panel settings you make will be stored automatically in the [Manual] button as they are made, thus updating the Registration that had been previously saved. If you change to a preset Registration [1]– [12], it is possible to return to the previous panel settings by pressing the [Manual] button.

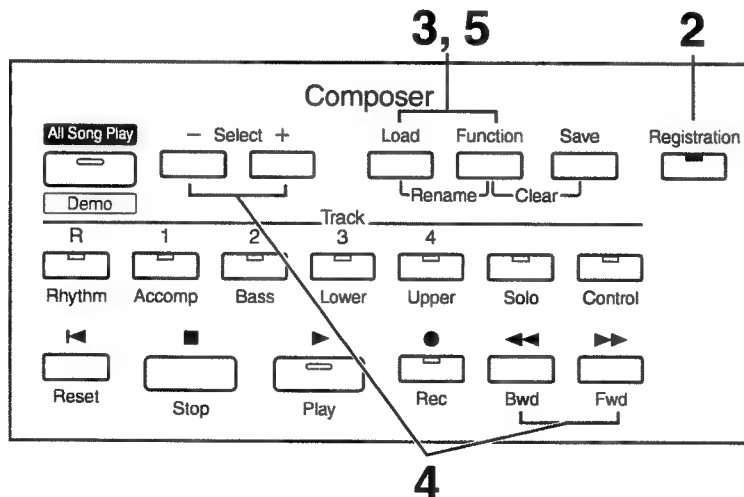


### NOTE

The settings stored in the [Manual] button will return to their default values when the power is turned off.

## Assigning a Name to a Registration Set

When saving Registration sets, names like "REGIST-01 – 99" will be assigned by default, but you can assign a name that will help you later to identify the contents of the Registration set.



1. Make sure that the disk drive contains a disk that was formatted (p. 87) by the AT-90R.
2. Press the [Registration] button (indicator lights).
3. Press the [Load] button and the [Function] button simultaneously.

- 4.** Use the [-] and [+] Composer Select buttons to move the cursor, and use the [Bwd]/[Fwd] buttons to select a character.



REGIST-01      -----  
Mem: █

The following characters can be selected.

space ! " # % & ' ( ) \* + , - . / : ; = ? ^ \_ A B C D E F G H I J K L M N O P Q R S T U V W X  
Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9

You can also use the [Reset] button to delete a character, and the [Rec] button to insert a space.

- 5.** When you have finished assigning the name, simultaneously press the [Load] button and the [Function] button once again.

The Registration set in the AT-90R's internal memory has now been named.



REGIST-01      -----  
Mem: My Regist

To return to the basic screen, press the [Registration] button or the [Display/Exit] button.

**NOTE**

*It is not possible to save during the process of assigning a name.*

## ■ Copying Only the Name of a Registration

Here's how you can copy just the name of a Registration without copying its performance data.

- 1.** Insert the floppy disk that contains the Registration that you wish to copy into the disk drive.
- 2.** Press the [Registration] button to make the indicator light.
- 3.** Use the Composer Select [-] and [+] buttons to select the Registration whose name you wish to copy.
- 4.** Simultaneously press the [Load] button and [Function] button.

|           |     |
|-----------|-----|
| My Regist | USE |
| Mem:      |     |

- 5.** Press the [Load] button.

Only the name of the Registration will be recalled.

|               |     |
|---------------|-----|
| My Regist     | USE |
| Mem:My Regist |     |

- 6.** Simultaneously press the [Load] button and [Function] button.

## Saving Registration Sets to a Floppy Disk (Save Button)

With the settings of Registration buttons [1] – [12] considered as one set, a single floppy disk can store up to 99 sets of data. We recommend that complex panel settings or Registrations you wish to keep be saved on disk. If AT-90R Registrations that you create are saved on a floppy disk, they can then be recalled later or recalled for use on another AT-90R.

- 1. Make sure that the disk drive contains a disk that was formatted (p. 87) by the AT-90R.**
- 2. If the [Registration] button indicator is not lit, press the [Registration] button (indicator lights).**
- 3. Use the [-] and [+] Composer Select buttons to select the number that you wish to save to.**

Numbers which have not been used in the saving operation will be displayed as “- - -.”

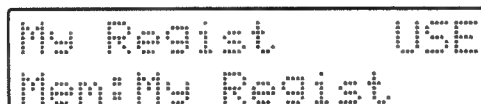


REGIST-01      - - -  
Men:My Regist

To cancel the operation, press the [Registration] button.

- 4. Press the [Save] button to execute the save operation.**

When the Registration set is saved to the floppy disk, the indication of “- - -” will change to “USE.”



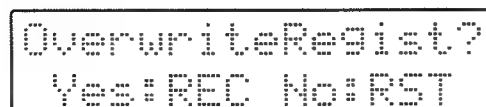
My Regist      USE  
Men:My Regist

When saving is completed, the basic screen will reappear.

If you have assigned a name, the Registration set will be saved to floppy disk with that name.

### ● If the Following Screen Appears

If you press the [Save] button for a Registration number with the word “USE” indicated, the following message will appear.



OverwriteRegist?  
Yes:REC No:RST

### ○ If you wish to update the contents of the Registration data

- 1. Press the [Rec] button.**

The Registration will be rewritten.

- If you wish to save the data without erasing the Registration data already on disk

**1. Press the [Reset] button to cancel the procedure.**

Rewriting of the Registration will be canceled.

**2. Use the [-] and [+] Composer Select buttons to select a number for which “- - -” is displayed on the upper right of the screen.**

**3. Press the [Save] button to save the Registration set.**

When the data has been saved, the basic display will reappear.

When the Registration set is saved to the floppy disk, the indication of “- - -” will change to “USE.”

## Loading Previously Saved Registration Sets Into the AT-90R (Load Button)

Here's how to recall a previously saved Registration set from the floppy disk into the memory of the AT-90R.

Registrations can be selected in the following two ways.

- **Loading a Set of Registrations**

You can load a “set” (a collection of settings for Registration buttons [1] – [12]) from floppy disk.

- **Loading an Individual Registration**

You can load settings for an individual Registration button [1] – [12].

### NOTE

*Be aware that when you load Registrations from a disk, the Registrations that were previously in internal memory will be lost. It is a good idea to save important Registrations to floppy disk (p. 74).*

### ■ Loading a Set of Registrations

Registrations Sets saved to a floppy disk can be loaded back into the instrument.

- 1. Insert the floppy disk into the disk drive.**
- 2. Press the [Registration] button (indicator lights).**
- 3. Use the [-] and [+] Composer Select buttons to select the Registration set that you wish to load.**

|           |     |
|-----------|-----|
| My Regist | USE |
| Mem:      |     |

To cancel the procedure, press the [Registration] button.

**4. Press the [Load] button to execute loading.**

When loading is complete, the basic screen will reappear.

### ■ Loading an Individual Registration

You can load any desired individual Registration to any desired Registration button.

- 1.** Insert the floppy disk containing the Registration into the disk drive.
- 2.** Press the [Registration] button (indicator lights).
- 3.** Use the [-] and [+] Composer Select buttons to select the Registration set that you wish to load.
- 4.** Press the [Function] button.
- 5.** Use the [Bwd]/[Fwd] buttons to specify the Registration button number to be loaded.

```
Load One Regist
from: 1 %/%/REC
```

- 6.** Press the [Rec] button.
- 7.** Use the [Bwd] or [Fwd] buttons to specify the storage-destination Registration.

```
Load One Regist
to: 1 %/%/REC
```

- 8.** Press the [Rec] button.

The following display will appear.

```
Load Sure?
Yes: REC No: RST
```

To cancel the procedure, press the [Reset] button.

- 9.** Press the [Rec] button once again.

When the Registration has been loaded, the basic screen will reappear.



## Deleting a Previously Saved Registration Set

Here's how to delete a Registration set that was saved to a floppy disk.

1. Insert the floppy disk into the disk drive.
2. Press the [Registration] button (indicator lights).
3. Use the Composer Select [-] and [+] buttons to select the Registration set that you wish to delete.
4. Simultaneously press the [Function] button and the [Save] button.

The following display will appear.

```
Delete Regist?
Yes:REC No:RST
```

To cancel the operation, press the [Reset] button.

5. If you are sure that you wish to delete the data, press the [Rec] button.

When the Registration has been deleted, the basic screen will reappear.

When a Registration set has been deleted, the indication of "USE" will change back to "--." If you had assigned a name to the Registration set you deleted, the name will revert back to "REGIST-XX."

```
REGIST-01 ----
Men:
```

## Using Registrations Created on an Earlier Model

---

Registrations created on an earlier model of the ATELIER series (AT-90/80/30) can also be used on newer models of the ATELIER series. When a Registration that was created on an earlier model is loaded into a newer model, it will be converted into a Registration for the newer model. By loading a Rhythm that was used on an earlier model from the included Music Style disk into the [Disk] button of this instrument, you can reproduce the Registration.

- 1. Insert the floppy disk that contains Registrations created on an earlier model of the ATELIER series.**
- 2. Press the [Registration] button (indicator lights).**
- 3. Use the Composer Select [-] and [+] buttons to select the desired Registration.**
- 4. Press the [Load] button.**
- 5. Use the [Bwd] / [Fwd] buttons to select the model on which the Registration was created.**

Convert Regist  
AT-90      </>/REC

- 6. Press the [Rec] button to confirm the model on which the Registration was created.**

If the Rhythm used by the Registration is found in the internal memory of the AT-90R, the Registration will be loaded into internal memory.

When loading is complete, the basic screen will reappear.

### **NOTE**

*If the Rhythms of the [Disk] button or the [World] button have been rewritten, there may be cases in which the Registration cannot be loaded correctly.*

If the Rhythm used by the Registration is not found in internal memory, the number of the included Music Style disk that contains that Rhythm will be displayed (see the following screen). Make a note of the number of the Music Style disk.

The Number of Registration button which uses the Rhythm that is not found in the AT-90R's internal memory



Number of the included Music Style disk  
("Number of the Music Style disk"-"Number of the Rhythm")

### **7. Press the [Rec] button.**

If another Registration button also uses a Rhythm that is not found in internal memory, make a note of the Rhythm number within the disk, and press the [Rec] button.

After you have been notified of all these points, Rhythms not found in internal memory will be replaced by similar Rhythms, and the Registration will be written into memory.

When loading is complete, the basic screen will reappear.

### **○ Loading a Rhythm Used by an Earlier Model from the Music Style Disk into the [Disk] Button**

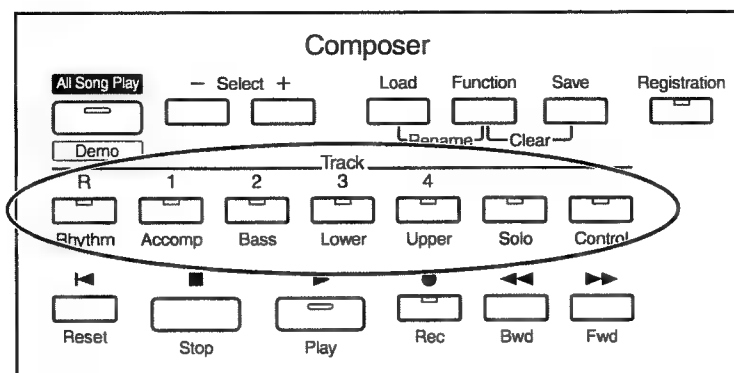
If you wish to use a Rhythm used by an earlier model of the ATELIER series with a Registration that you loaded, load the Rhythm from the Music Style disk into the [Disk] button.

### **8. Remove the floppy disk from the disk drive, and insert the Music Style disk.**

### **9. Load the Rhythm whose number you noted in step 6 into the [Disk] button (p. 53).**

# Record and Playback Your Performance

The AT-90R's Composer allows you to record (in digital form) what you played on the instrument.



## What is a Track?

The Composer operates like a tape recorder with the capability of recording seven separate tracks. You can record different kinds of performance data into each track:

|                |                                                                     |
|----------------|---------------------------------------------------------------------|
| <b>Rhythm</b>  | Rhythm performances, Manual Drums, Manual Percussion, Sound Effects |
| <b>Accomp</b>  | Automatic Accompaniment (except Bass)                               |
| <b>Bass</b>    | Pedal Bass Voice, Bass part of the Automatic Accompaniment          |
| <b>Lower</b>   | Lower Voice                                                         |
| <b>Upper</b>   | Upper Voice                                                         |
| <b>Solo</b>    | Solo Voice                                                          |
| <b>Control</b> | Panel operations, Expression Pedal operations                       |



*More information about the track assignments when playing commercial SMF data, please refer to page 84.*

During recording, the control track will store the operations as follows.

### ○ Panel Operations

(Voice selections, Tempo changes, Rotary fast/slow etc.)

Newly recorded performance data will be added without erasing the previously recorded data. If you wish to erase all the recorded data and record new performance data, use the editing function "Erase" (erase performance data) to erase the data (p. 107).

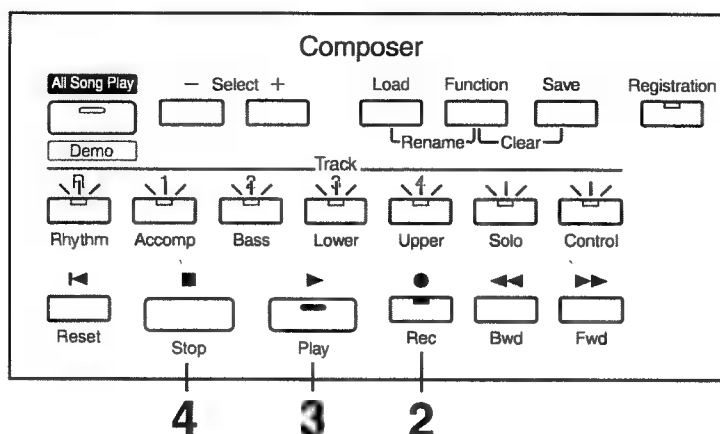
### ○ Expression Pedal Operations

This will depend on the expression function in the Function menu. The way in which expression operations are recorded will depend on the setting of the "Exp. Source" item "Recording" in the Function menu.

|                 |                                                                                                                                                                         |
|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>PEDAL</b>    | Expression pedal operations will be recorded.<br>If expression data has already been recorded, the previously recorded data will be erased as the new data is recorded. |
| <b>COMPOSER</b> | Expression pedal operations will not be recorded.<br>If expression data has already been recorded, the previously recorded data will remain without being erased.       |

For details refer to "How the Expression Pedal Functions (Exp. Source)" (p. 102).

## Recording Performances (Rec Button)



### 1. Select the panel settings needed for recording the performance.

If a floppy disk is in the disk drive, press the Eject button (p. 52) and remove the floppy disk.

### 2. Enter the recording standby mode by pressing the [Rec] button.

The [Rec] button's indicator will light. The [Play] button and all track indicators will flash.

### 3. Press the [Play] button to start recording.

When you press the [Play] button, the metronome will play two measures (bars) of count-in before recording begins.

If you wish to use Rhythm and Automatic Accompaniment as you record, press the [Start/Stop] button instead of the [Play] button to begin recording. Also, if the [Sync] button is lit (i.e., if Sync Start is ON), recording will begin the instant you play the Lower keyboard.

### 4. Press the [Stop] button when you have completed your recording.

The Track indicator where a performance song is recorded will change from a flashing to a constant light.

If you press the [Reset] button instead of the [Stop] button, the unit resets (returns) to the beginning of the song just recorded.



*When you press the [Intro/Ending] button (or [Start/Stop] button) while recording a Rhythm performance or Automatic Accompaniment, the Rhythm performance and Automatic Accompaniment will stop. However, the recording itself will continue. Press the [Stop] button to stop recording.*



*The Play and Stop functions can both be assigned to one of the foot switches located on each side of the Expression Pedal. Each touch of the switch will alternate the operation between the Play and Stop functions (p. 114).*



*You can also choose to cancel the metronome count-in before recording starts (p. 101).*

## Record and Playback Your Performance

---

### NOTE

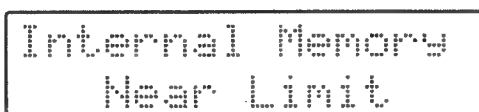
If you press the [Rec] button when a song has been selected from the floppy disk, the selected song will be completely loaded into the AT-90R and the Composer will enter into the recording standby mode.

If you wish to record a new song, use the [-] and [+] Composer Select buttons to first select "NEW SONG" before pressing the [Rec] button. Alternatively, eject the disk from the floppy disk drive before pressing the [Rec] button.



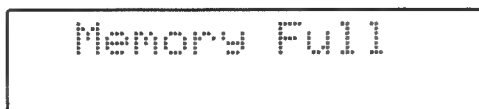
NEW SONG 1  
♩:120

### ● If the Following Screen Appears



Internal Memory  
Near Limit

When the instrument's memory is nearing capacity.



Memory Full

When recording was automatically canceled because the memory limit was reached.

## Recording Each Part Separately

---

As you listen to the recorded performance, you can record each Part in sequence.

In this method, each part is recorded one after another: first the Rhythm part, then the bass part, etc. If there are any previously recorded performances, you can listen to them as you record additional parts.

- 1. Select the panel settings needed for recording the performance.**
- 2. Use the [Bwd] / [Fwd] buttons to select the desired measure (bar) when you start recording.**

If you wish to start recording from the beginning of the song, press the [Reset] button.

- 3. Press the [Rec] button to enter the recording standby mode.**

The [Rec] button indicator will light, and the [Play] button and the track buttons of un-recorded tracks will blink.

The button indicators of tracks that are already recorded will light.

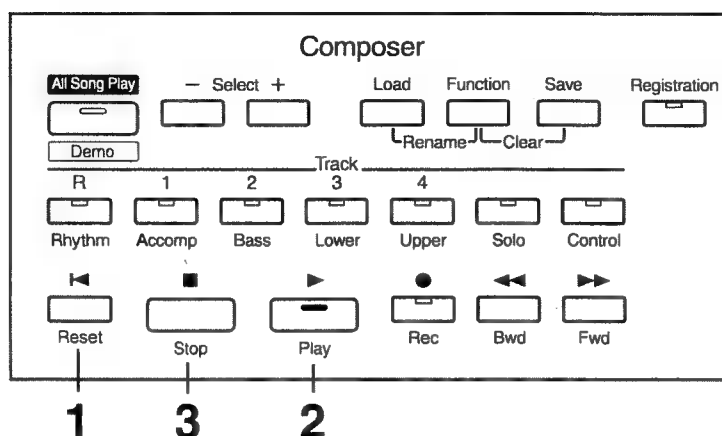
- 4. Press the [Play] button to start recording.**

When you press the [Play] button, the metronome will play two measures (bars) of count-in before recording begins. As you listen to the performance song previously recorded, record the Part into a new Track.

- 5. Press the [Stop] button when your recording is completed.**

The track button indicators for which performance data has been recorded will be lit.

## Playing Back a Performance Song (Play Button)



1. Press the [Reset] button to return to the beginning of the first measure (bar).

The location at which playback will start will return to the beginning of measure 1. When you wish to play a performance song from a specific point, use the [Bwd] / [Fwd] buttons to select the desired measure (bar).

2. Press the [Play] button to start playback.

After playback reaches the end of the performance, it will stop automatically.

3. To stop playback at any point, press the [Stop] button.

If you press the [Reset] button instead of the [Stop] button, the unit resets (returns) to the beginning of the data.



*If you press the [Play] button while holding down the [Stop] button, the metronome will play two measures (bars) of count-in before playback starts.*



*The [Play] and [Stop] functions can both be assigned to one of the foot switches located on each side of the Expression Pedal. Each touch of the switch will alternate the operation between the Play and Stop functions (p. 114).*



*You can specify whether or not the Expression Pedal will affect the playback and what you play while Atelier music data is being played back (p. 103).*



*If you use the Rhythm or Automatic Accompaniment immediately after having loaded and played back a song other than an Atelier performance song, such as SMF's, etc., the playback may not sound right (the voices may have changed, etc.) To prevent this from happening, press the [Reset] button before playback.*

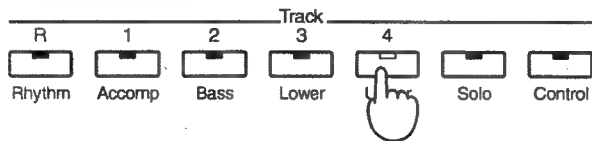


*When a song other than an Atelier performance song (such as an SMF Song File) is loaded and played back, the Expression Pedal will have no effect on the playback volume.*

# Silencing a Specific Track — Track Mute

The button indicators for tracks in which performances were recorded will be lit. By turning off these track button indicators, you can temporarily silence the sound. This is referred to as “Track Mute.”

## Example: Muting the Sound for Upper Part



- 1. Press a track button whose indicator is lit to turn the light off.**  
The track whose indicator was turned off will be muted (silenced).
- 2. Press the track button once again (indicator lights).**  
The part that had been muted will return to normal and will be heard.

## ■ Track Assignments When Paying Commercial SMF Data

- When you playback without loading (p. 93, p. 95) the SMF data

| Button | Channel                               |
|--------|---------------------------------------|
| [R]    | 10                                    |
| [1]    | 1                                     |
| [2]    | 2                                     |
| [3]    | 3                                     |
| [4]    | 4                                     |
| [Solo] | 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16 |

- When you first load and then playback the SMF data

| Button | Channel                                                            |
|--------|--------------------------------------------------------------------|
| [R]    | 10                                                                 |
| [1]    | Performance data other than 2 and 10                               |
| [2]    | 2                                                                  |
| [3]    | Nothing (Performance data from the ATELIER series can be recorded) |
| [4]    | Nothing (Performance data from the ATELIER series can be recorded) |
| [Solo] | Nothing (Performance data from the ATELIER series can be recorded) |

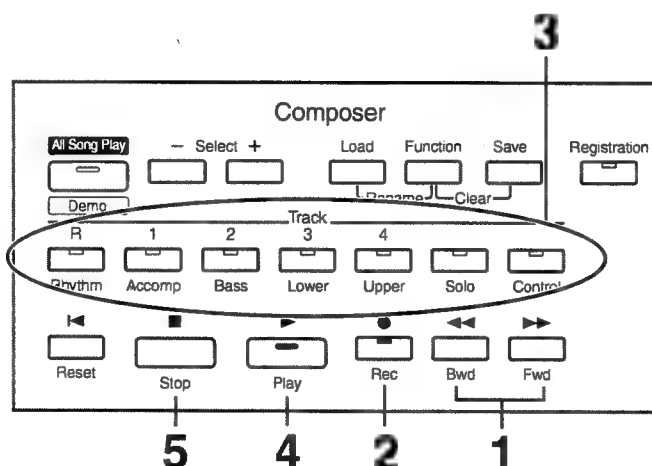


## Re-Recording

If you made a mistake in your performance during recording etc., you can re-record just a portion of the musical data in the track.

### NOTE

*If you wish to re-record with different settings for voices, tempo, part, or balance, erase the recorded song (p. 86) and re-record again. If the Control track still contains data from before you re-recorded, the volume or sounds may change during playback.*



- 1.** Use the [Reset] button or the [Bwd] / [Fwd] buttons to move to the measure (bar) where you wish to start re-recording.
- 2.** Press the [Rec] button to enter into the recording standby mode.  
The [Rec] button indicator will light, and the indicators of the [Play] button and the track buttons of unrecorded tracks will flash. The track buttons of tracks already-recorded will light.
- 3.** Press the Track button which you wish to re-recording (indicator flashes).  
The song data of the specified Track (with the exception of the Control Track) will be erased as new song data is recorded.  
When the indicator of a Track is lit constantly, no song data has been recorded on that Track.
- 4.** Press the [Play] button to start recording.  
When you press the [Play] button, the metronome will play two measures (bars) of count-in before recording begins.
- 5.** Press the [Stop] button when your recording is completed.

The button indicators of tracks which were re-recorded will change from flashing to being constantly lit.

### NOTE

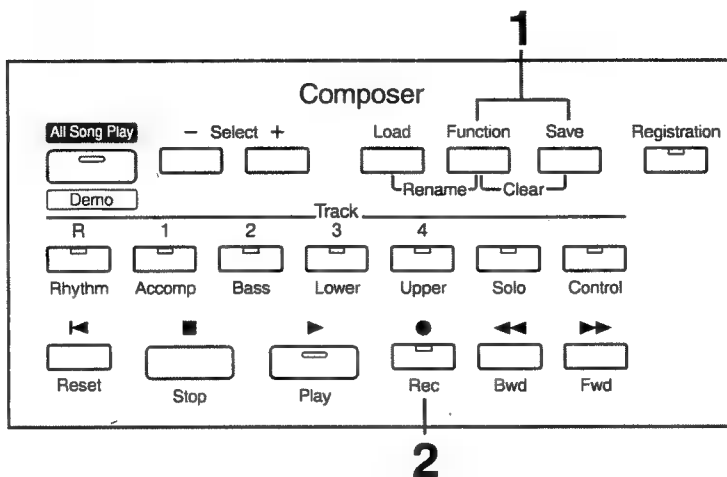
*If you wish to keep the existing Expression Pedal data, and record only the panel operations, you can make settings to prevent the operation of the Expression Pedal from being recorded (p. 102).*

### MEMO

*You can use punch-in recording (p. 97) to re-record only the area that you specify.*

### Erasing a Performance Song (Clear)

If you wish to discard your recording and re-record from the beginning, or if you wish to record a new performance, you must erase the previously-recorded data.



- 1. Press the [Function] and [Save] buttons simultaneously.**

The following message, asking you to confirm your choice, will be displayed.

```
Clear Song Sure?
Yes:REC No:RST
```

To cancel the procedure, press the [Reset] button.

- 2. If you are sure that you wish to erase the song, press the [Rec] button.**

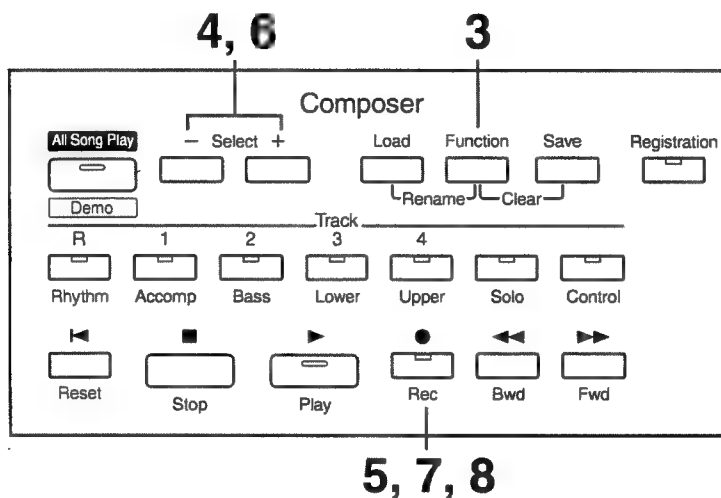
## Formatting Disks

Before any floppy disk (new or used) can be used with the AT-90R it must first be formatted (prepared).

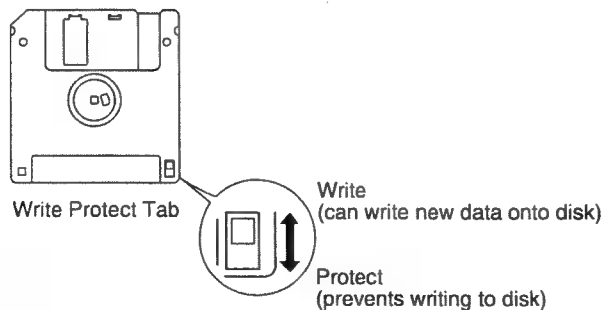
Floppy disks must first be "formatted" (initialized) before they can be used by the AT-90R to store data. "Formatting" is the process of erasing any data which may have been on the disk and making the format of the floppy disk match the format of the device. The AT-90R cannot use a floppy disk that has a format differing from its own format.

### NOTE

*Formatting a disk will erase any data that may have been stored on it. Carefully check any previously used disk to be sure it doesn't contain any valuable data.*



1. Make sure that the write protect tab of the floppy disk is in the "Write" (permit) position.



2. With the label of the floppy disk facing upward, insert it into the disk drive until it clicks into position.

The disk drive is located to the upper right of the AT-90R's keyboard.

### NOTE

*Please DO NOT insert the floppy disk into the gap between the cabinet and the lid.*

3. Press the [Function] button.

- 4.** Use the [-] and [+] Composer Select buttons to select “Disk Utility.”

```
Disk Utility 0
Yes:REC
```

- 5.** Press the [Rec] button.

- 6.** Use the [-] and [+] Composer Select buttons to select “Format Disk.”

- 7.** Press the [Rec] button.

The following message, asking you to confirm, will be displayed.

```
Format Sure?
Yes:REC No:RST
```

To cancel the procedure, press the [Reset] button.

- 8.** Press the [Rec] button again to perform the Format.

While formatting is in progress, the following display will appear.

```
Formatting
25% 00.....
```

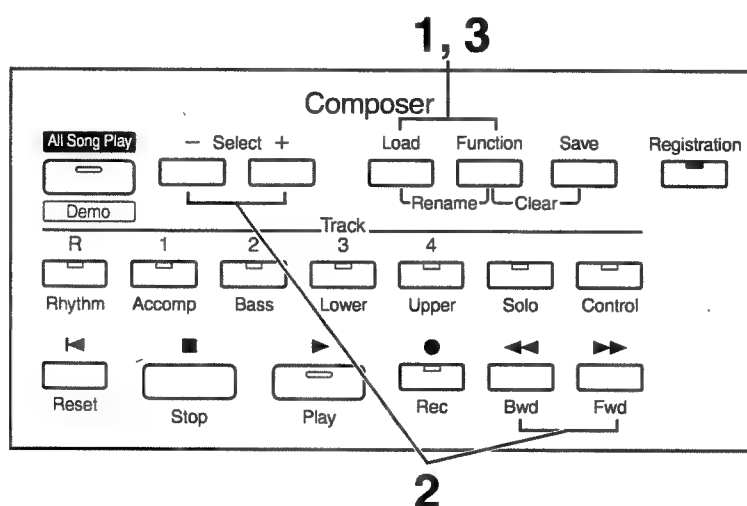
When formatting is completed, the basic screen will reappear.

**NOTE**

*Never attempt to remove the floppy disk until formatting is complete.*

## Changing the Name of a Performance Song (Rename)

A name is automatically assigned to a performance song that you record. However, at some point you may wish to change the name to something more meaningful.



1. Press the [Load] and [Function] buttons simultaneously.
2. Use the [-] and [+] Composer Select buttons to move the cursor, and use the [Bwd]/[Fwd] buttons to select a character.

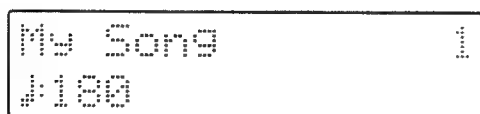
The following characters can be selected when changing ■ name:

space ! " # % & ' ( ) \* + , - . / : ; = ? ^ \_ A B C D E F G H I J K L M N O P Q R S T U V W X  
Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9

To delete a character, press the [Reset] button. A space can be inserted by pressing the [Rec] button.

3. To confirm the new name, simultaneously press the [Load] and [Function] buttons once again.

The new name is now inserted.



### NOTE

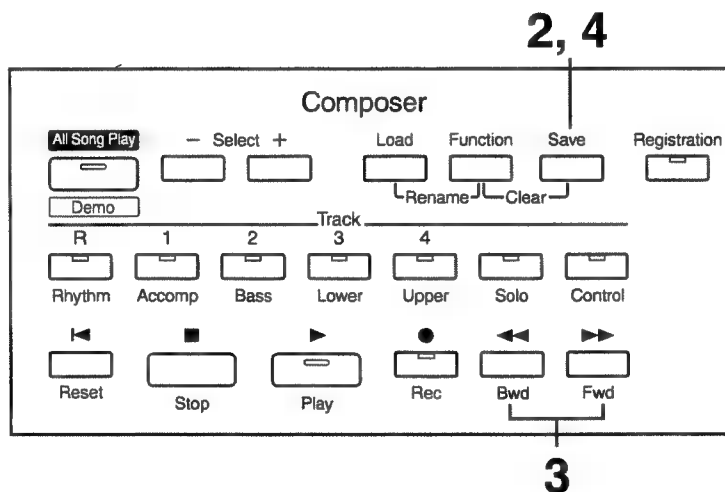
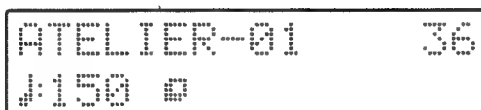
*It is not possible to save during the Rename procedure.*

### NOTE

*You cannot directly change or edit the name of ■ performance song stored on a disk. The song must first be loaded (p. 93) into the instrument, edited, and then saved to disk again.*

## Saving Performance Songs Onto Floppy Disk (Save Button)

The performance data that you recorded will disappear when the power of the AT-90R is turned off. If you wish to keep the performance data, you can save it on a floppy disk. If the performance data has never been saved to a floppy disk, a " " symbol will appear in the display. When the performance data is saved to a floppy disk, this symbol will no longer be displayed.



1. Insert a floppy disk formatted (p. 87) on the AT-90R into the disk drive.
2. Press the [Save] button to save the performance.
3. Use the [Bwd] / [Fwd] button to select the format.

You can select either "ORIGINAL" or "SMF" format.

|          |                             |
|----------|-----------------------------|
| ORIGINAL | Save data in Atelier format |
| SMF      | Save data in SMF format     |



## 4. Press the [Save] button to confirm the type of format.

While performance data is being saved to the floppy disk, the following display will appear.

```
ATELIER-01 36
Saving...
```



*Music data that was saved in Atelier format cannot be played back correctly on instruments other than the Atelier series.*



*For a detailed explanation of the SMF format, refer to "Saving in SMF Format" (p. 92).*

### ● If the Following Screen will Appear

If the floppy disk already contains performance data of the same name, the following display will appear.

```
Overwrite Song ?
Yes:REC No:RST
```

### ○ If you wish to update the contents of the performance data

#### 1. Press the [Rec] button.

### ○ If you wish to save the data without erasing the performance data already on disk you must rename the song

#### 1. Press the [Reset] button to cancel saving.

#### 2. Change the name (p. 89), and perform the Save procedure once again.

### ■ Saving in SMF Format

Since the AT-90R allows you to save data in SMF format, performance data you've recorded using the Atelier's organ sound generator can easily be edited on an external sequencer.

Alternatively, since the sound generator of the Atelier organ can be controlled from MIDI In, data that was saved in SMF format can be played back on your external sequencer, thus playing the Atelier via MIDI.



*SMF (Standard MIDI File) is a data format that was created as a standardized way to exchange music data between devices made by different manufacturers.*

1. Insert a floppy disk that was formatted by the AT-90R (p. 87) into the floppy disk drive.
2. Press the [Save] button.
3. Use the [Bwd] / [Fwd] buttons to select "SMF" as the format.

```
Save Format
SMF </>/SAVE
```

4. Press the [Save] button to confirm the type of format.

The data will be saved in SMF format.

Performance data that was saved in SMF format will be indicated by a "⌘:" symbol.

```
My Song ⌘: 1
1:180
```



*Saving performance data in SMF format (SMF) requires a longer time than saving it in Atelier format (ORIGINAL).*

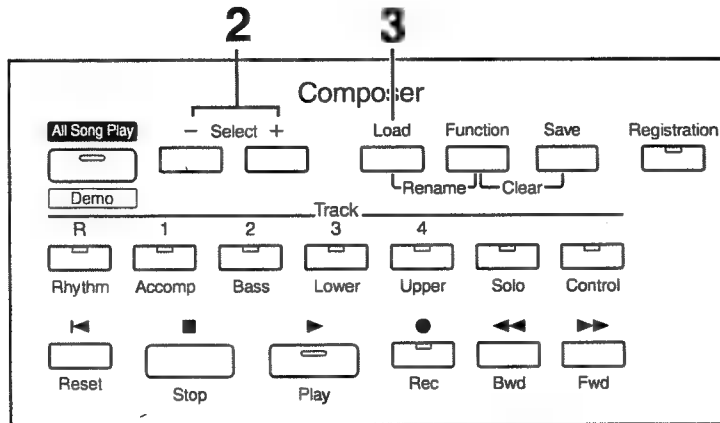


*Performance data saved by the AT-90R will not playback correctly on any device other than the ATELIER series.*



## Loading Performance Songs Into the AT-90R

To edit (p. 105) or re-record a performance song that is stored on a floppy disk, you must first load that song into the instrument.



1. Insert the correct floppy disk into the disk drive.
2. Press the [-] or [+] Composer Select button to select the performance song you wish to load.
3. Press the [Load] button to carry out the load operation.

### ● If the Following Screen will Appear

The message below is shown when the performance song in the unit has not been saved to disk.

```

Clear Song Sure?
Yes:REC No:RST

```

### ○ If you wish to erase the performance song

1. Press the [Rec] button.

### ○ If you wish to save the performance song on a floppy disk

1. Press the [Reset] button to cancel the procedure.
2. Save the song on a floppy disk (p. 90).

## Record and Playback Your Performance

---



*If you load a song other than Atelier performance songs (SMF song files, etc.), the Rhythm (drum) Part will automatically be loaded into the Rhythm track, and the other Parts loaded into the Accomp and Bass tracks.*



*If loading is canceled because the memory limit has been reached, the following message will be displayed:*

Memory Full

### ■ Layering a New Recording onto SMF Format Music Data

You can load SMF format music data into the AT-90R and play it back while you record your own playing as an additional layer.

- 1. Insert a floppy disk containing SMF format music data into the floppy disk drive.**
- 2. Use the Composer select [-] [+] buttons to select the music data that you wish to load into the AT-90R.**
- 3. Press the [Load] button.**

The selected music data will be loaded.

When SMF format music data is loaded into the AT-90R, it will be stored in the following tracks (p. 84).

**Rhythm** The Rhythm performance (channel 10)

**Bass** The Bass performance (channel 2)

**Accomp** Performance data other than the Rhythm and Bass (except channels 2 and 10)

- 4. Make the panel settings that you wish to record.**
- 5. Use the [Bwd] button and [Fwd] button to move to the measure at which you wish to begin recording.**
- 6. Press the [Rec] button to enter record-ready mode.**

The [Rec] button indicator will light, and the [Play] button indicator will blink.
- 7. Press the [Play] button to begin recording.**

As you record, the music data that was loaded into the AT-90R will play back.
- 8. Press the [Stop] button to stop recording.**



*The performance data you recorded can be saved on a floppy disk (p. 90).*



*Commercially sold music files can also be loaded into the AT-90R, but for reasons of copyright protection, cannot be saved in SMF format.*

## Playing Back Performance Songs Stored on Floppy Disk

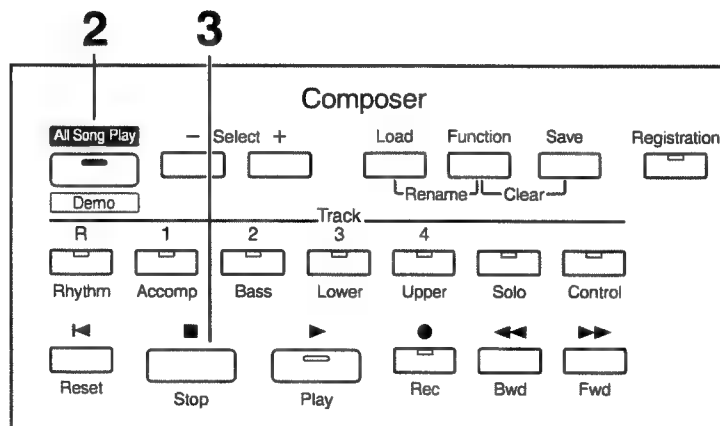
In addition to playing back the music you recorded on the instrument and saved to a floppy disk, AT-90R also lets you enjoy a wide variety of commercially available song files, such as defined below.

### SMF Song Files

The Standard MIDI File (SMF) format was designed to provide a means for exchanging performance data among a wide variety of devices. In addition to the song files described earlier, the AT-90R is also capable of playing back any Standard MIDI File compatible with the GM or GS formats.



*If you wish to purchase SMF music data, please contact the dealer where you purchased the AT-90R.*



### 1. Insert the correct floppy disk into the disk drive.

When the performance song loaded from a disk is a Standard MIDI File, " : " will be displayed after the file name.

```
My Song *505
:180
```

### 2. When you wish to play back all the performance songs in order, press the [All Song Play/Demo] button.



*When you only wish to play back one song, use the [-] and [+] Composer Select buttons to select the song, then press the [Play] button.*

### 3. To stop playback, press the [Stop] button.

## Erasing Performance Songs Stored on Disk

---

Follow the steps below to erase a performance song that was saved onto a floppy disk.

- 1.** Insert the floppy disk into the disk drive.
- 2.** Press the [Function] button.
- 3.** Press the [-] or [+] Composer Select button to select "Disk Utility."

```
Disk Utility 0
Yes:REC
```

- 4.** Press the [Rec] button.
- 5.** Press the [-] or [+] Composer Select button to select "Delete Song."

```
0 Delete Song
Yes:REC No:RST
```

- 6.** Press the [Rec] button.  
To cancel the procedure, press the [Reset] button.
- 7.** Using the [Bwd]/[Fwd] buttons, select the performance song to be erased.

- 8.** Press the [Rec] button.

You will see the following:

```
ATELIER-01 S01
Del Sure?REC/RST
```

- 9.** To go ahead with the erasure, press the [Rec] button again.

When erasing is completed, the basic screen will reappear.

## Re-Recording Part of Your Performance — Punch-in Recording

After you have recorded a performance, you can re-record a specified portion of the performance. With this method, you listen to the recorded performance, and re-record just the desired area. This recording method is called “Punch-in Recording.”

### To use Punch-in Recording, you can...

- Turn on the Function menu item “Punch In/Out,” and specify the area that you wish to re-record.



- Use the Composer to play back the recorded performance, and re-record just a specific portion.

### ○ Specify the Area that You Wish to Re-record

1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select “Punch In/Out.”

```

Punch In/Out
Yes:REC

```

3. Press the [Rec] button.
4. Use the [-] and [+] Composer Select buttons to select “ON.”

```

Punch In/Out
ON </>/REC

```

ON          Punch-in Recording  
OFF        Normal Recording

5. Press the [Rec] button.
6. Use the [Bwd] / [Fwd] button to select “from” (the first measure that you wish to re-record).

```

Punch I/O Meas.
from: 2 </>/REC

```

- 7.** Press the [Rec] button.
- 8.** Use the [Bwd] / [Fwd] button to select “for” (the number of measures that you wish to re-record).

Punch I/O Meas.  
for: 4 </>

- 9.** Press the [Function] or [Display/Exit] button.

### ○ Re-record While You Listen to the Song

- 10.** Enter the recording standby mode by pressing the [Rec] button.
- 11.** Press the Track button which you wish to re-recording (indicator flashes).
- 12.** Press the [Play] button.

When you press the [Play] button, the metronome will play two measures (bars) of count-in before recording begins.

When you reach the first measure of the specified area, recording will begin. When the specified area ends, recording will end, and playback will resume.

- While the song is playing back or recording, the [Rec] button’s indicator will be lit as follows.

|                                       |                                                    |
|---------------------------------------|----------------------------------------------------|
| While the performance is playing back | The [Rec] button’s indicator will flash            |
| While you are re-recording            | The [Rec] button’s indicator will light constantly |



*When recording has ended for the specified area and the data is once again playing back, the [Rec] button’s indicator will resume flashing.*

- 13.** Press the [Stop] button to stop the song.

The indicator of the track button which recorded the performance will light.



*When Punch-in Recording ends, the Function menu item “Punch In/Out” will return to OFF (normal recording). If you wish to use punch-in recording once again, you must make the “Punch In/Out” setting once again.*

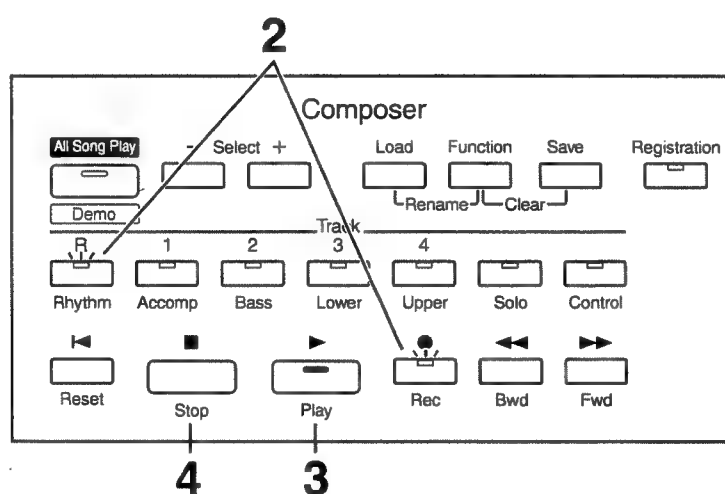
## Repeatedly Layering Performances Over a Region — Loop Recording

You can repeatedly record over a specified area to build up multiple performances. This type of recording is called “Loop Recording.”

This recording method is convenient when you wish to layer drum sounds individually for the Rhythm part.

### NOTE

“Loop Recording” can be used only when recording the Rhythm part.



1. Press the [Manual Drums] button or the [Manual Perc] button to select a Drum Set or Sound Effect Set (p. 39).
2. Enter the recording standby mode by pressing the [Rec] button and [Rhythm] button.

The [Rec] button and [Rhythm] button indicators will flash.

3. Press the [Play] button.

When you press the [Play] button, the metronome will play two measures (bars) of count-in before recording begins.

When recording reaches the end of the measure, it will return to the beginning of the measure, allowing you to continue recording to layer additional notes.

### MEMO

You can change the number of measures over which Loop Recording will occur. Please refer to “Changing the Number of Measures for Loop Recording” (p. 100).

4. Press the [Stop] button to stop recording.

### ○ Changing the Number of Measures for Loop Recording

With the initial settings, Loop Recording will occur over one measure. In the Function menu you can change the number of measures over which Loop Recording will occur.

- 1. Press the [Function] button.**
- 2. Use the [-] and [+] Composer Select buttons to select “Loop Recording.”**



The Number of Measures for Loop Recording

- 3. Use the [Bwd] button and [Fwd] button to select the number of measures for Loop Recording.**
- 4. Press the [Function] or [Display/Exit] button.**

The number of measures for Loop Recording has now been specified.

Use the procedure for Loop Recording to begin recording.




# Settings for the Composer (Function Button)

## Count-In Recording

This setting (ON/OFF) determines whether or not a metronome count-in (2 measures) will be heard after pressing the [Play] button on recording. (The count-in helps you to establish the tempo before you begin playing).

1. Press the [Function] button.
2. Using the [-] and [+] Composer Select buttons, select "Count-In Rec."



Count-In Rec  
ON

3. Use the [Bwd]/[Fwd] buttons to turn it ON or OFF.

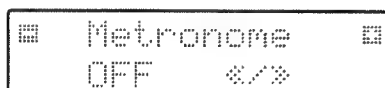
ON A two-measure count will sound before recording  
OFF No count will sound before recording

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

## Changing the Metronome Setting

This setting determines whether or not the metronome will sound.

1. Press the [Function] button.
2. Using the [-] and [+] Composer Select buttons, select "Metronome."



Metronome  
OFF

3. Use the [Bwd]/[Fwd] buttons to select OFF, REC, or ON.

OFF Not heard at all  
REC Heard only while recording  
ON Heard constantly

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

## Metronome Volume

Carry out the steps below to adjust the volume of the metronome.

1. Press the [Function] button.
2. Using the [-] and [+] Composer Select buttons, select "Metronome Vol."



Metronome Vol.  
4

3. Press the [Bwd]/[Fwd] buttons to select the desired volume level (1–10).

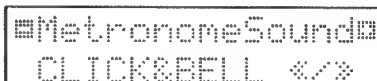
Increasing the value will raise the volume of the metronome.

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

## Changing the Sound of the Metronome

You can choose one of 4 different sounds for the metronome.

1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Metronome Sound."



Metronome Sound  
CLICK&BELL

3. Press the [Bwd] / [Fwd] buttons to select the type of sound for the metronome.

CLICK&BELL Conventional metronome sound  
ELECTRONIC Electronic metronome sound  
VOICE ENG. Human voice (English)  
VOICE JPN. Human voice (Japanese)

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

→ This setting remains stored in memory even while power is turned off.

## Settings for the Composer (Function Button)

### Setting the Beat

This setting determines the beat to be used when recording performance songs.

Numerator      1 or higher (denominator x 2-1)  
Denominator    2, 4, 8, 16

1. Press the [Function] button.
2. Using the [-] and [+] Composer Select buttons, select "Beat."



3. Use the [Bwd]/[Fwd] buttons to set the numeric value for the numerator.
4. To set the denominator, use the [Rec] button to move the cursor from the numerator to the denominator.  
Press the [Rec] button again if you wish to return to the numerator.
5. Use the [Bwd]/[Fwd] buttons to set the numeric value for the denominator.

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

- \* When recording Rhythm performances or Automatic Accompaniment, the beat is set automatically.
- \* You cannot change the beat of previously recorded songs.

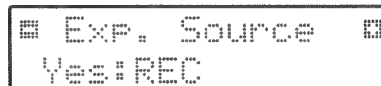
### How the Expression Pedal Functions (Exp. Source)

Specify how the Expression Pedal will function when your performance is being recorded and when ATELIER song files are being played back.

#### Function During Recording

Specify whether Expression Pedal operations will be recorded or not while your performance is being recorded.

1. Press the [Function] button.
2. Press the [-] or [+] Composer Select button to select "Exp. Source."



3. Press the [Rec] button.
4. Press the [-] or [+] Composer Select button to select "Recording."
5. Use the [Bwd]/[Fwd] buttons to specify the pedal function.



|          |                                                                                                               |
|----------|---------------------------------------------------------------------------------------------------------------|
| PEDAL    | Expression Pedal movements will be recorded. The previous recording will be erased as new songs are recorded. |
| COMPOSER | Expression Pedal movements will not be recorded.<br>The previous data will remain without being erased.       |

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

## ■ Function During Playback

You can specify whether or not the Expression Pedal will function while ATELIER song files are being played back.

1. Press the [Function] button.
2. Press the [-] or [+] Composer Select button to select "Exp. Source."

```

Exp. Source
Yes:REC

```

3. Press the [Rec] button.
4. Press the [-] or [+] Composer Select button to select "Playback."
5. Press the [Bwd]/[Fwd] buttons to specify the pedal function.

```

Playback
PEDAL+COMP </>

```

|            |                                                                                                                |
|------------|----------------------------------------------------------------------------------------------------------------|
| PEDAL      | The Expression Pedal will function. The Expression Pedal recording within the song file will be ignored.       |
| COMPOSER   | The Expression Pedal will not function. The Expression Pedal recording within the song file will be effective. |
| PEDAL+COMP | The Expression Pedal will function. Expression Pedal recording within the song file will also be effective.    |

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

## Muting Individual Channels of Performance Data

You can mute (silence) individual channels of performance data of SMF data.

\* It is not possible to mute the performance that you play on the AT-90R (except for the Rhythm and Automatic Accompaniment).

1. Press the [Function] button.
2. Use the Composer Select [-] [+] buttons to select "Ch.Mute."

3. Press the [Bwd] / [Fwd] buttons to select the channel that you wish to mute.

From the left, these are "1 Ch. (channel 1), 2 Ch. ... 15 Ch., and 16 Ch."

```

Ch.Mute</>/REC
1234567890123456

```

4. Press the [Rec] button.

```

Ch.Mute</>/REC
-234567890123456

```

The number will change to "-", indicating that the corresponding channel has been muted.

5. Once again press the [Rec] button, and muting will be canceled.

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

\* Channel mute will be defeated when you perform the following operations.

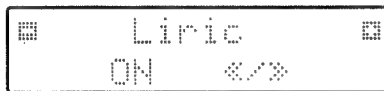
- Use the Composer Select [-] and [+] buttons to select different performance data.
- Press the [All Song Play/Demo] button to play performance data.

### Switching the Display of Lyrics On (Displayed) or Off (Not Displayed)

---

Some music files have Lyrics included and these Lyrics can be displayed on the screen. You can turn on or off the lyrics display of such music data.

1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Lyric."



3. Press the [Bwd] / [Fwd] buttons to switch the lyric display "ON (displayed)" or "OFF (not displayed)."

To return to the basic screen, press the [Function] button or the [Display/Exit] button.

- \* If you press a voice select button etc. while playing back music files that contains lyrics, the display screen will switch, and the lyrics will no longer be displayed. To re-display the lyrics, press the [Play] button once again.
- This setting remains stored in memory even while power is turned off.

# Edit Menu (Editing Song Files)

Song files that you record can be edited using five different functions.

The following editing functions are provided.

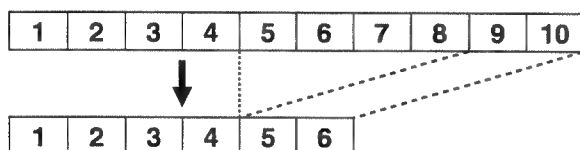
|                |          |
|----------------|----------|
| Delete measure | (p. 105) |
| Delete Track   | (p. 106) |
| Erase          | (p. 107) |
| Copy           | (p. 108) |
| Quantize       | (p. 109) |

\* Once you edit data, it cannot be restored to its original condition. As a precaution against accidents, we recommend that you save your song to a floppy disk before you edit it.

## Delete Part of the Recorded Song (Delete Measure (Bar))

This function lets you delete specified measures (bars) of the song from all tracks. When any part of the song file is deleted, subsequent recording will be moved forward to fill the gap.

**Example:** To delete measures (bars) 5–8



1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Edit Menu."

```
■ Edit Menu ■
Yes:REC
```

3. Press the [Rec] button.
4. Use the [-] and [+] Composer Select buttons to select "Delete Measure."

```
Delete Measure■
Yes:REC No:RST
```

5. Press the [Rec] button.

6. Use the [Bwd]/[Fwd] buttons to specify "from" (the delete start measure).

```
Delete Measure
from: 5 */*/REC
```

7. Press the [Rec] button.

8. Use the [Bwd]/[Fwd] buttons to specify "for" (number of measures from the delete start measure).

```
Delete Measure
for: 4 */*/REC
```

If you wish to delete from a certain measure (bar) to the last measure (bar), set for "ALL".

9. To execute the delete operation, press the [Rec] button once again.

The following screen will appear.

```
Delete Measure?
Yes:REC No:RST
```

To cancel the operation, press the [Reset] button.

10. Press the [Rec] button to start deleting the measure.

When the recording has been deleted, the basic screen will reappear.

### Delete the Recording from a Track (Delete Track)

This function lets you delete the recording from a track that you specify.

#### What is a Track?

The AT-90R has seven tracks. These tracks record the following performance data.

|                |                                                                                                             |
|----------------|-------------------------------------------------------------------------------------------------------------|
| <b>Rhythm</b>  | Rhythm performance, Manual Drums, Manual Percussion                                                         |
| <b>Accomp</b>  | Automatic Accompaniment (except Bass and Rhythm performance), SMF data (except Bass and Rhythm performance) |
| <b>Bass</b>    | Pedal Bass voice, Bass part of the Automatic Accompaniment, Bass part of the SMF data                       |
| <b>Lower</b>   | Lower voice                                                                                                 |
| <b>Upper</b>   | Upper voice                                                                                                 |
| <b>Solo</b>    | Solo voice                                                                                                  |
| <b>Control</b> | Panel operations (ex.: switching the buttons), Expression pedal operations, Part Balance Volume             |

\* SMF data (except for data that was saved by the ATELIER series) stores the Rhythm track in channel 10, and the remaining musical data in the Accomp and Bass tracks (p. 84).

1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Edit Menu."
3. Press the [Rec] button.
4. Use the [-] and [+] Composer Select buttons to select "Delete Track."

```
■ Delete Track ■
Yes:REC No:RST
```

5. Press the [Rec] button.

The following screen will appear.

```
Delete */*/REC
Track : RHYTHM
```

6. Use the [Bwd]/[Fwd] buttons to select the track that you wish to delete.

Settings: RHYTHM, ACCOMP, BASS, LOWER,  
UPPER, SOLO, CONTROL

7. Press the [Rec] button.

The following display will appear.

```
Delete Track?
Yes:REC No:RST
```

To cancel the operation, press the [Reset] button.

8. Press the [Rec] button once again to execute the Delete Track function.

When the recording has been deleted, the basic screen will reappear.

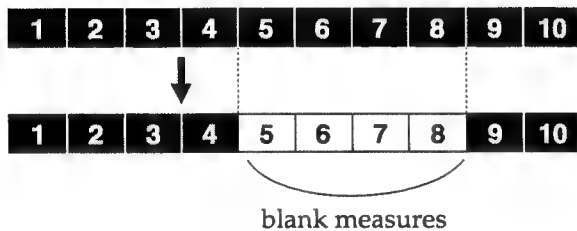
## Erase Recording (Erase)

You can erase a specified portion of the performance in a specified area without making the song shorter. This is called the "Erase" function.

As an alternative to the method of erasing all performance data in a specified area, you can erase the following contents of the performance.

|            |                                       |
|------------|---------------------------------------|
| ALL        | All recording                         |
| NOTE       | Notes played on the keyboard          |
| CONTROL    | Panel operations, Part Balance Volume |
| EXPRESSION | Expression pedal recording            |
| VOICE      | Voice settings                        |
| TEMPO      | Tempo setting                         |

Example: Erasing measures (bars) 5–8



1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Edit Menu."
3. Press the [Rec] button.
4. Use the [-] and [+] Composer Select buttons to select "Erase Event."

```

Erase Event
Yes:REC No:RST

```

5. Press the [Rec] button.
6. Use the [Bwd]/[Fwd] buttons to select the data to be erased.

```

Erase </>/REC
Event:ALL

```

Settings: ALL (All recording), NOTE (Notes played on the keyboard), CONTROL (Panel operations, Part Balance Volume), EXPRESSION (Expression pedal recording), VOICE (Voice settings), TEMPO (Tempo setting)

7. Press the [Rec] button.

8. Use the [Bwd] / [Fwd] buttons to select the track whose recording you wish to delete.

If you have selected EXPRESSION and TEMPO as the type of recording to be erased, the Part selection will not be available because the expression control recording is common to all parts.

```

Erase </>/REC
Part: RHYTHM

```

Settings ALL, RHYTHM, ACCOMP, BASS, LOWER, UPPER, SOLO

If you select "ALL", the recording will be erased from all parts.

9. Press the [Rec] button.
  10. Use the [Bwd] / [Fwd] buttons to specify "from" (erase start measure).
  11. Press the [Rec] button.
  12. Use the [Bwd] / [Fwd] buttons to specify "for" (number of measures from the erase start measure).
- If you wish to erase to the last measure (bar), set "for: ALL".
13. Press the [Rec] button.

The following screen will appear.

```

Erase Event?
Yes:REC No:RST

```

To cancel the operation, press the [Reset] button.

14. Press the [Rec] button once again to execute the Erase function.

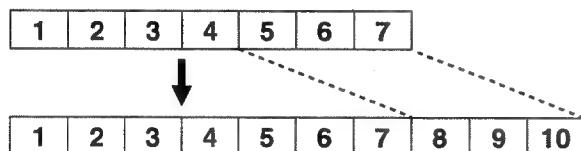
When erasure is complete, the basic screen will reappear.

### Copy Recording (Copy)

This function lets you copy a portion of recorded song to a different measure (bar) location in the same track.

\* If a recording already exists at the copy destination, it will be erased.

**Example:** If you wish to copy measures (bars) 5–7 to measure (bar) 8



1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Edit Menu."
3. Press the [Rec] button.
4. Use the [-] and [+] Composer Select buttons to select "Copy."

```

┌─┐ Copy ┌─┐
│ Yes:REC No:RST │
└─┘
```

5. Press the [Rec] button.  
The following screen will appear.

```

Copy </>/REC
Track : ALL

```

6. Use the [Bwd]/[Fwd] buttons to select the track whose recording you wish to copy.

Settings: ALL, RHYTHM, ACCOMP, BASS, LOWER,  
UPPER, SOLO, CONTROL

If you select "ALL", the recording in all the tracks will be copied.

7. Press the [Rec] button.
8. Use the [Bwd] / [Fwd] buttons to specify "from" (copy start measure).

```

Copy </>/REC
from: 5

```

9. Press the [Rec] button.

10. Use the [Bwd] / [Fwd] buttons to specify "for" (number of measures from the copy start measure).

```

Copy </>/REC
for: 3

```

To specify until the last measure (bar), set "for: ALL".

11. Press the [Rec] button.

12. Use the [Bwd] / [Fwd] buttons to specify "to" (copy destination measure).

```

Copy </>/REC
to: 8

```

If you select "END," the data will be copied following the end of the last measure.

13. Press the [Rec] button.

14. Use the [Bwd] / [Fwd] buttons to specify "time" (number of times to copy the data).

```

Copy </>/REC
time: 1

```

15. Press the [Rec] button.

The following screen will appear.

```

Copy Sure?
Yes:REC No:RST

```

To cancel the operation, press the [Reset] button.

16. To execute the Copy function, press the [Rec] button once again.

When copying is complete, the basic screen will reappear.



## Correct Timing Inaccuracies (Quantize)

Quantize is a function that corrects the timing of notes to a specified resolution.

For example even if you intend to play at quarter-note timing, the notes may be slightly earlier or later than precise quarter-note intervals. In such cases, you can quantize to quarter note (1/4) timing to adjust the timing of the notes to precise quarter-note intervals.

1. Press the [Function] button.
2. Use the [-] and [+] Composer Select buttons to select "Edit Menu."
3. Press the [Rec] button.
4. Use the [-] and [+] Composer Select buttons to select "Quantize."

```
Quantize
Yes:REC No:RST
```

5. Press the [Rec] button.

The following screen will appear.

```
Quantize </>/REC
Track # RHYTHM
```

6. Use the [Bwd]/[Fwd] buttons to select the track whose recording you wish to quantize.

Settings: ALL, RHYTHM, ACCOMP, BASS, LOWER, UPPER, SOLO

If you select "ALL", the recording in all the tracks will be quantized.









7. Press the [Rec] button.
8. Use the [Bwd] / [Fwd] buttons to specify "from" (quantize start measure).
9. Press the [Rec] button.
10. Use the [Bwd] / [Fwd] buttons to specify "for" (number of measures from the quantize start measure).  
To specify the recording to the last measure (bar), set "for: ALL".

11. Press the [Rec] button.

12. Use the [Bwd] / [Fwd] button to specify "Res" (timing to which notes will be adjusted).

```
Quantize </>/REC
Res: ♩
```

"Res" (timing to which notes will be adjusted) can be set to the following values.

|                                                                                     |                                                                                       |
|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
|    |    |
| Half note                                                                           | Quarter note                                                                          |
|    |    |
| Quarter note triplet                                                                | 8th note                                                                              |
|   |   |
| 8th note triplet                                                                    | 16th note                                                                             |
|  |  |
| 16th note triplet                                                                   | 32nd note                                                                             |

13. Press the [Rec] button.

The following display will appear.

```
Quantize Sure?
Yes:REC NO:RST
```

To cancel the operation, press the [Reset] button.

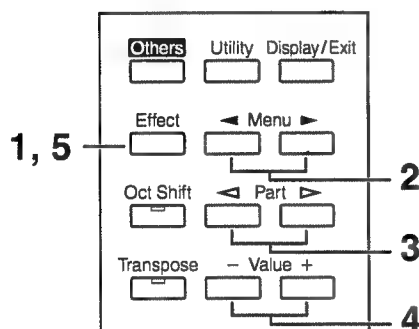
14. To execute the Quantize function, press the [Rec] button once again.

When quantization is completed, the basic screen will re-appear.

# Adjusting the Effects

You can customize the Reverb, Sustain and Rotary effects by adjusting their values. The effects values are available for change in the following five menus:

|                |          |
|----------------|----------|
| Reverb Type    | (p. 110) |
| Reverb Depth   | (p. 111) |
| Sustain Length | (p. 111) |
| Rotary Speed   | (p. 111) |
| Rotary Color   | (p. 111) |



1. Press the [Effect] button.
2. Use the [◀] and [▶] Menu buttons to select the desired Menu.
3. When adjusting "Reverb Depth" or "Sustain Length", use the [◀] and [▶] Part buttons to select the desired Part.
4. Use the [-] and [+] Value buttons to set the desired value.
5. To return to the basic screen, press the [Effect] or [Display/Exit] button.  
The basic screen will reappear.

## Changing the Reverb Type

You can select from the following eight types of Reverb:



| Display   | Description                                                                              |
|-----------|------------------------------------------------------------------------------------------|
| ROOM 1    | Reverberation of a small room                                                            |
| ROOM 2    | Reverberation of a small club                                                            |
| ROOM 3    | Reverberation of a large room                                                            |
| HALL 1    | Reverberation of a large concert hall                                                    |
| HALL 2    | Reverberation of a small concert hall                                                    |
| PLATE     | A bright, metallic Reverberation                                                         |
| DELAY     | An echo-like sound repeated several times                                                |
| PAN DELAY | Similarly to the above but where the sound is panned between the left and right speakers |

\* It is not possible to modify the delay time (delay interval) when "PAN DELAY" is selected.

## Changing the Reverb Depth

The depth of the Reverb can be set (0–10) for the following 16 Parts. You can make independent settings for each Part.

```
Reverb Depth ▶
U.Organ : 8 ▶
```

**Part**      **Accomp (Automatic Accompaniment except Bass), Rhythm, M.Drums, M.Perc, A.Bass (Bass part of Automatic Accompaniment), P.Organ, P.Orch, L.Organ, L.Symph, L.Orch, L.Ftg (Lower Footage), U.Organ, U.Symph, U.Orch, U.Ftg (Upper Footage), Solo**

**Settings**    **0 – 10**  
**AUTO (Accomp, Rhythm, A.Bass)**

For the three Parts of the Accomp, Rhythm and Accompaniment Bass, you have the option of selecting the “AUTO” setting. Parts for which “AUTO” is selected will be set to the Reverb Depth that is most suitable for the Rhythm currently selected.

## Changing the Sustain Length

The sustain length can be set independently (SHORT, MIDDLE (Medium) or LONG) for the Upper and Lower keyboards and Bass Pedalboard. You can make a separate setting for each keyboard.

```
#Sustain Length
Upper : LONG ▶
```

**Keyboard**    **Upper, Lower, Pedal**  
**Settings**     **SHORT, MIDDLE, LONG**

## Rotary Speed

This setting allows you to finely adjust the speed of the Rotary effect. You can select from the three available speeds.

```
Rotary Speed ▶
NORMAL
```

**Settings**      **SLOW, NORMAL, FAST**

\* *This setting remains stored in memory even when power is turned off.*

## Rotary Color

This setting allows you to choose the brightness of the Rotary sound obtained when using the Rotary effect.

```
Rotary Color
MELLOW
```

**Settings**      **BRIGHT, MELLOW**

\* *This setting remains stored in memory even while power is turned off.*

# Various Other Settings (Utility Button)

You can adjust the settings for the following 26 items (menus).

---

## Aftertouch

Aftertouch ON/OFF

---

## Aftertouch Sens

Aftertouch Sensitivity

---

## Initial Touch

Initial Touch ON/OFF

---

## Pedal Bass Mode

How the Bass Pedalboard can be played

---

## Solo Mode

Changing how the Solo voice will sound

---

## Registration Shift

Using the right Foot Switch to switch Registrations

---

## Left Foot Switch Assignment

Selecting function for left Foot Switch

---

## Right Foot Switch Assignment

Selecting function for right Foot Switch

---

## Damper (Sustain) Pedal Assignment

Specifying which keyboard will be affected when you press the Damper (Sustain) pedal

---

## Bender/Vibrato Destination

Setting determines which keyboard will be controlled by the Pitch Bend/Vibrato lever

---

## Pitch Bend Range

The maximum amount of Pitch range permissible

---

## Manual Drums Set

Selecting the Manual Drums type

---

## Manual Percussion Set

Selecting the Manual Percussion type

---

## Solo to Lower Mode

Changing the range in which the Solo voice will sound

---

## Solo Split Point

The playable range of the Solo Voice

---

## Bass Split Point

The playable range of the Pedal Bass Voice

---

## Chord Hold

Chord Hold ON/OFF

---

## Registration Arranger Update

Arranger settings recall timing

---

## Registration Transpose Update

Transpose setting recall timing

---

## Expression Curve

The depth of the Expression Pedal effect

---

## Tx MIDI Channel

MIDI output channel

---

---

## MIDI-IN Mode

---

### Send PC Switch

Specifying Transmission of PC Numbers

---

### PC Number

Specifying PC Numbers

---

### Master Tune

Adjusting the basic pitch

---

### LCD Contrast

Adjusting the contrast of the display

---

1. Press the [Utility] button.
2. Press the [◀] and [▶] Menu buttons to select the desired menu.
3. For “Initial Touch” or “Tx MIDI Channel,” use the [◀] and [▶] Part buttons to select the keyboard or part.  
For “PC Number,” use the [◀] and [▶] Part buttons to select the settings.
4. Use the [-] and [+] Value buttons to set the desired value.

To return to the basic screen, press the [Function] button or the [Display/Exit] button

## Aftertouch (Aftertouch ON/OFF)

This setting is used to turn ON/OFF the Aftertouch feature. (Aftertouch applies vibrato when additional pressure is placed on the keys that are being played.)

Aftertouch  
OFF

- \* Aftertouch can only be enabled for the Upper keyboard.
- \* Please note that not all the voices on the Upper keyboard are responsive to Aftertouch, even if the feature is set to ON (p. 127).

## Aftertouch Sens (Aftertouch Sensitivity)

This adjusts the depth of the Aftertouch effect.

AftertouchSens  
4

Setting 1–10

Higher settings of this value will allow deeper vibrato (p. 138) to be applied when you apply pressure to the keyboard.

→ This setting remains stored in memory even when power is turned off.

## Initial Touch (Initial Touch ON/OFF)

Initial Touch is a function that translates the force used in playing the keys into a directly proportional amount of volume. It can be switched ON/OFF independently for the Upper and Lower keyboards.

Initial Touch  
Upper : ON

- |      |                                                          |
|------|----------------------------------------------------------|
| Part | Upper, Lower                                             |
| ON   | The harder you play the key, the higher the volume.      |
| OFF  | Volume remains constant regardless of how hard you play. |

## Pedal Bass Mode (How the Bass Pedalboard Can Be Played)

You can set the Bass Pedalboard to play simultaneous multiple notes or single notes only.

PedalBass Mode  
MONOPHONIC

- |            |                                  |
|------------|----------------------------------|
| MONOPHONIC | Only single notes can be played. |
| POLYPHONIC | Multiple notes can be played.    |

## Solo Mode (Changing How the Solo Voice Will Sound)

When the Solo voice is assigned to the Upper keyboard or the Lower keyboard, you can specify how the Solo voice will sound when more than one key is pressed.

Solo Mode  
TOP NOTE

- |            |                                                                                     |
|------------|-------------------------------------------------------------------------------------|
| TOP NOTE   | The Solo voice will sound the highest note that is played for the Solo part.        |
| LAST NOTE  | The Solo voice will sound the note that was most recently played for the Solo part. |
| POLYPHONIC | The Solo voice will sound all notes that are played for the Solo part.              |

### Regist Shift (Use the Right Foot Switch to Switch Through Registration Buttons)

You can use the right Foot Switch as a dedicated switch for selecting Registrations in order.

⬅ Regist Shift ➡  
OFF

- ON** Dedicated switch for selecting Registrations
- OFF** Functions other than selecting Registrations can also be used

If Regist Shift is turned ON, each time you press the right Foot Switch, the Registrations will be selected in the following order: 1 → 2 → 3 → ... → 12 → 1 → .. etc.

→ This setting remains stored in memory even while the power is turned off.

### Left/Right Foot Switch Assignment

You can select any of the following functions and assign them to either Foot Switch on the right or left side of the Expression Pedal.

- Left Foot Switch

⬅ Left Foot Sw ➡  
GLIDE

- Right Foot Switch

⬅ Right Foot Sw ➡  
ROTARY FAST/SLOW

#### Function

#### Description

##### ROTARY FAST/SLOW

Switch the Rotary speed between "FAST" and "SLOW."

##### GLIDE

While the Foot Switch is pressed, the pitch will temporarily be lowered, and will gradually return to normal when you release the Foot Switch.

##### BREAK

The same function as the [Break] button.

##### LEADING BASS

The Leading Bass function (p. 49) will operate only while you continue pressing the Foot Switch.

##### RHYTHM START/STOP

Start/Stop the Rhythm.

##### COMPOSER PLAY/STOP

The same function as the Composer [Play] button and [Stop] button. Each time you press the Foot Switch, the performance data will play back or stop.

##### INTRO/ENDING

Play an Intro or Ending.

##### FILL IN TO VARIATION

After inserting ■ Fill-In, playback will switch to the variation pattern.

##### FILL IN TO ORIGINAL

After inserting a Fill-In, playback will switch to the original pattern.

##### DAMPER OF UPPER

Notes played on the Upper keyboard will be sustained only while you continue pressing the Foot Switch.

##### ADVANCED/BASIC

Switch the pattern between the basic arrangement (BASIC) and a more complex arrangement (ADVANCED).

\* If the Utility menu "Registration Shift" setting is "ON", the right Foot Switch will be dedicated to switching through the Registrations, and the "Right Foot Switch Assignment" setting will be ignored.

## Damper Pedal Assignment

You can specify which keyboard will be affected when you press the Damper (Sustain) pedal.

◀ Damper Pedal ▶  
to LOWER

**UPPER** The effect is applied to the voices played on the Upper keyboard.

**LOWER** The effect is applied to the voices played on the Lower keyboard.

If the voice is a percussive voice (such as a Piano voice), the tone will be sustained, but fade away just like an acoustic piano. If the voice is a non-percussive instrument (such as a String voice), the tone will be sustained as long as the pedal is depressed.

## Bender/Vibrato Destination

This setting determines which keyboard will be controlled by the Pitch Bend/Vibrato lever.

◀ Bender/Vibrato ▶  
to UPPER

**UPPER** The effect is applied to the voices played on the Upper keyboard.

**LOWER** The effect is applied to the voices played on the Lower keyboard.

**PEDAL** The effect is applied to the voices played on the Pedalboard.

## Pitch Bend Range

This setting allows you to choose the maximum amount of Pitch change (range) permissible when using Pitch Bend. The range can be set anywhere between 1–12 (in semitone units; but with a maximum of one octave).

◀ PitchBendRange ▶  
2

\* *Manual Drums is fixed at one octave range, regardless of this setting.*

## Manual Drums Set

This setting allows you to choose one of the following 12 Drum Sets or one Sound Effects Set.

◀ ManualDrumsSet ▶  
STANDARD

Settings **STANDARD, STANDARD2, ROOM, ROOM2, POWER, ELECTRONIC, TR-808, DANCE, JAZZ, BRUSH, BRUSH2, ORCHESTRA, SOUND EFFECTS**

→ *The combination of sounds that are assigned to each key will differ depending on which Manual Drum Set is selected. For details refer to "Drum Set List" (p. 129).*

→ *You can select Manual Drum Set using the [Manual Drums] button and the [-][+] Value buttons (p. 40).*

## Various Other Settings (Utility Button)

---

### Manual Percussion Set

---

This setting allows you to choose one of the following 4 Percussion Sets.

ManualPerc.Set  
PERC.SET1

Settings      PERC.SET1, PERC.SET2, VOICEPHRASE,  
                 JAPANESE SET

→ The combination of sounds that are assigned to each key will differ depending on which manual percussion set is selected. For details refer to "Manual Percussion Set" (p. 132).

### Solo to Lower Mode (Layering the Solo Voice and Lower Voice)

---

When the Solo voice is being played by the Lower keyboard (i.e., when the Solo [To Lower] button is ON), you can specify whether the Lower voice and the Solo voice will sound together (layered), or will sound separately (split).

SoloToLwr Mode  
SPLIT

**SPLIT**      The parts will sound separately.  
**LAYER**      The Lower voice and Solo voice will sound together.

### Solo Split Point

---

This setting is used to determine the Solo Split Point (lower limit of the playable range of the Solo voice) on the Lower keyboard to any desired position.

SoloSplitPoint  
B 4

Settings      E1 to G7

→ By simultaneously pressing the [+] and [-] Value buttons, you can restore the default setting (B4).

### Bass Split Point

---

You can assign the Bass Split Point (the highest key, up to which the Pedal Bass voice will sound), to any key of the Lower keyboard.

BassSplitPoint  
C 3

Settings      E1 to G7

→ If you simultaneously press the [+] and [-] Value buttons, this will be reset to the initial (default) value (C3).

### Chord Hold (Chord Hold ON/OFF)

---

The Chord Hold function can be switched ON/OFF. When Chord Hold is ON, the Automatic Accompaniment will continue playing even when you lift your hand from the keyboard to play a new chord.

Chord Hold  
ON

**ON**      The Automatic Accompaniment determined by the chord played on the Lower keyboard is held (even if you release the keys).  
**OFF**      When you release the keys that you played in the Lower keyboard, the Automatic Accompaniment will stop (be muted). Only the Rhythm (drum) performance will continue.



## Registration Arranger Update (Arranger Settings Recall Timing)

You can specify how the settings related to Rhythm performances and Automatic Accompaniment will be recalled when you press a Registration button [1] – [12].

◀ArrangerUpdate▶  
DELAYED

- DELAYED** Settings related to Rhythm performances and Automatic Accompaniment will be recalled when you hold a Registration button [1] – [12] for several seconds. If you quickly press the Registration button, only the panel settings (voice, etc.) that are not related to Rhythm and Automatic Accompaniment will be updated.
- INSTANT** Settings related to Rhythm performances and Automatic Accompaniment will be recalled the instant you press a button [1] – [12] along with all other panel settings.

→ This setting remains stored in memory even while power is turned off.

## Registration Transpose Update (Transpose Setting Recall Timing)

You can specify how the transpose setting will be recalled when you press a Registration button [1] – [12].

◀Trans. Update ▶  
INSTANT

- DELAYED** Transpose settings will be recalled when you hold a Registration button [1] – [12] for several seconds.
- INSTANT** Transpose setting will be recalled the instant you press a button [1] – [12] along with all other panel settings.

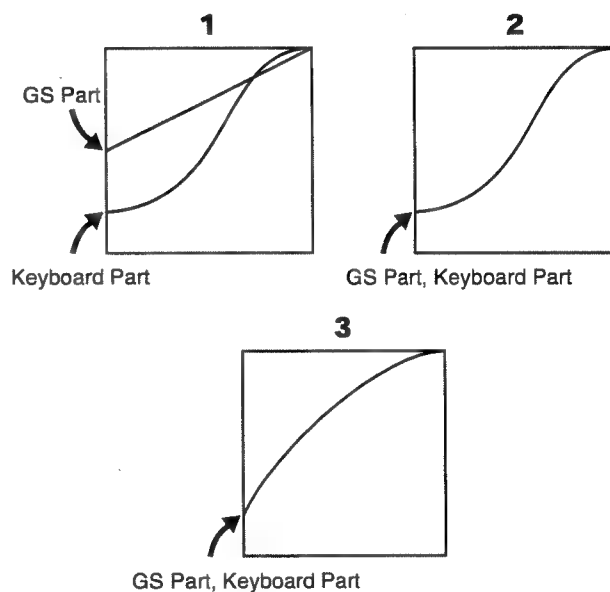
→ This setting remains stored in memory even while power is turned off.

## Expression Curve (Depth of the Expression Pedal Effect)

This feature specifies how the Expression pedal will affect the sound when it is pressed.

◀ExpressionCurve▶  
1

- 1 The Expression pedal will change the volume of the Rhythm and Automatic Accompaniment playback to a lesser degree than the volume of the keyboard voices.
- 2, 3 The Expression pedal will change the volume of the Rhythm and Automatic Accompaniment playback and the keyboard voices to the same degree.



→ This setting remains stored in memory even while power is turned off.

## Various Other Settings (Utility Button)

### Tx MIDI Channel (MIDI Output Channel)

When you use the MIDI connectors or the computer connector of the AT-90R to transmit musical data to external devices, for each keyboard (Upper, Lower, and Pedal) you can specify the channel on which your playing will be transmitted as MIDI messages. (Value: 1–16)

You can modify these Tx (Transmit) MIDI settings as needed. (For details refer to p. 121)

◀TxMIDI Channel▶  
Upper : 13 ▶

Part           Upper, Lower, Pedal, Solo, Control  
Channel       1-16

- \* The CONTROL part transmits Expression pedal data and PC numbers.
- \* It is not possible to set more than one part (Upper, Lower and Pedal) to the same channel.
- \* MIDI messages for the Solo part will be transmitted only when the Solo [To Lower] button is ON.

→ This setting remains stored in memory even while power is turned off.

### MIDI IN Mode

This instrument contains two sound generators: one for SMF data playback and one for keyboard performance.

Normally, data received at the MIDI In connector will control only the sound generator for SMF data playback. However by changing the MIDI IN Mode setting, you can also control the keyboard sound generator from MIDI In.

◀ MIDI IN Mode ▶  
MODE 1

**MODE 1**      Control the instrument as a GS sound generator

**MODE 2**      Channels 1–8 and channel 10 will be sent to the GS sound generator, and channel 9 and channels 11–16 will be sent to the keyboard sound generator.

| Channel | MODE 1 | MODE 2            |
|---------|--------|-------------------|
| 1–8     | GS     | GS                |
| 9       | GS     | Manual Drums      |
| 10      | GS     | GS                |
| 11      | GS     | Manual Percussion |
| 12      | GS     | Lower             |
| 13      | GS     | Upper             |
| 14      | GS     | Pedal Bass        |
| 15      | GS     | Nothing           |
| 16      | GS     | Solo, Control     |

- \* There are limitations on the types of MIDI messages that can be received by the keyboard sound source. For details refer to the "MIDI IMPLEMENTATION" (p. 140).

→ This setting remains stored in memory even while power is turned off.

## Send PC Switch (Specifying Transmission of PC Numbers)

Transmission of PC (Program Change) numbers can be switched ON/OFF.

Send PC Switch  
OFF

ON PC numbers are transmitted  
OFF PC numbers are not transmitted

→ This setting remains stored in memory even while power is turned off.

## PC Number (Specifying PC Numbers)

You can specify the Program Change number that will be transmitted from MIDI Out when a Registration is selected.

PC Number  
PC Num: 1

|         |                            |       |
|---------|----------------------------|-------|
| Setting | Bank MSB (Bank Select MSB) | 0-127 |
|         | Bank LSB (Bank Select LSB) | 0-127 |
|         | PC Num (PC Number)         | 1-128 |

Use the [◀] and [▶] Part buttons to select the settings.

## Master Tune

The basic pitch of an instrument is generally considered as the pitch of the middle A note. The "Master Tune" parameter lets you adjust this basic pitch to match the pitch of any other instruments that are playing together with the AT-90R.

Master Tune  
440.0 Hz

Settings 415.3Hz – 466.2Hz (0.1 Hz units)

→ By pressing the [+] and [-] Value buttons simultaneously, you can restore the default setting (440.0 Hz).

→ This setting remains stored in memory even while power is turned off.

## LCD Contrast

This setting allows you to adjust the contrast of the display.

LCD Contrast  
5

Available settings 1-10 (higher values will darken the display)

→ This setting remains stored in memory even while power is turned off.

# Connecting External Devices

If you want to hook up an external instrument to the AT-90R, then this chapter is for you.

## Names and Functions of Jacks and Connectors

### 1 MIDI Out/In Connectors

You can connect external MIDI instruments to these connectors to exchange performance information.

### 2 Input L (mono)/R Jacks

You can play output from other sound generators by connecting these sources to the AT-90R's input terminals.

### 3 Output L (mono)/R Jacks

You can some sounds if you connect speakers or other audio equipment to these jacks. You can also hook up a portable stereo to record your performances on cassette tape.

### 4 Computer Connector

You can connect a computer to this connector to exchange performance information.

### 5 Computer Switch

Set this switch to Mac, PC-1, or PC-2 according to the type computer that's connected.

You can also switch between connections to the MIDI Out/In connectors and the Computer connector.

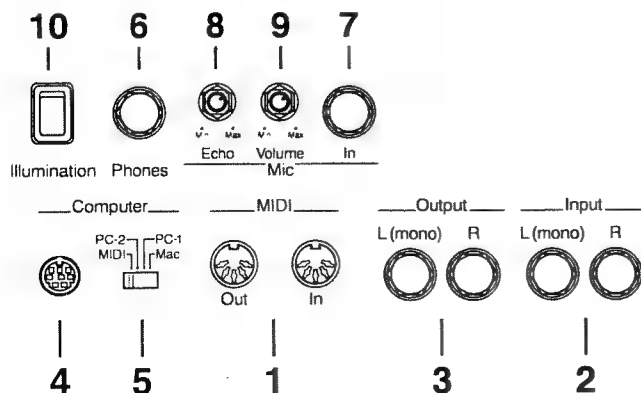
### 6 Phones Jack

### 7 Mic In Jack

### 8 Mic Echo Knob

### 9 Mic Volume Knob

### 10 Illumination Switch



## Making the Connections

If you're planning on connecting the AT-90R to other equipment with cables, be sure to follow the steps shown below to make the connections. By turning on or off devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

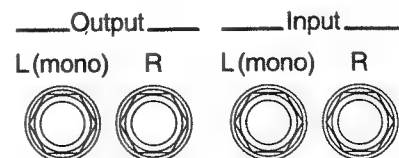
1. Turn down the volume all the way on all equipment.
2. Turn off the power to the AT-90R and other connected equipment.
3. Connect the AT-90R and other equipment with the cables.
4. Turn on the connected equipment.
5. Turn on the AT-90R.
6. Adjust the volume.

● After use, follow the steps below to switch off the power.

1. Turn down the volume all the way on all equipment.
2. Turn off the AT-90R.
3. Turn off the connected equipment.

## ■ Connecting Audio Equipment

You can hook up a tape recorder or other audio device and record your performances on the AT-90R. Use an audio cable to connect the input jack on the audio set or amp mixer to one of the output jacks on the AT-90R. Use an audio cable with a standard plug. When purchasing an audio cable, please consult the vendor where you bought the AT-90R.



## ■ Connecting a Computer

The AT-90R provides a Computer connector. By connecting this to the serial port of your computer, you can transmit and receive musical data. Since the AT-90R is able to save musical data in SMF format, you can use your computer to edit the musical data.

1. Turn off the AT-90R and the computer.
2. Use a computer cable (sold separately) to connect the Computer connector on the AT-90R to a serial port on the computer.
3. Set the Computer switch on the bottom of the unit to match the type of connected computer.

→ Take a look at the Connection Examples.

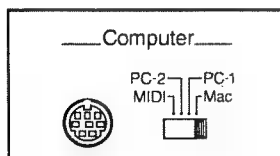
4. Turn on the computer.
5. Turn on the AT-90R.
6. Make the settings for baud rate (transmission speed) for the computer and the software.  
→ For more information, refer to the documentation for the computer you are using.
7. You should also make the settings for the MIDI send channel (p. 118).

### Connection Examples:

#### ○ Connection with an Apple Macintosh computer

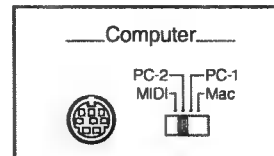
Use a computer cable (sold separately) to connect the Computer connector on the AT-90R to the modem port (or printer port) on the Apple Macintosh. Set the Computer switch to "Mac."

Use "PatchBay" on the Apple Macintosh to set the interface type (the clock speed for the MIDI interface) to "1 MHz."



#### ○ Connection with an IBM PC

Use a computer cable (sold separately) to connect the Computer connector on the AT-90R to the COM1 or COM2 serial port on the IBM PC. Set the Computer switch to "PC-2."



## If You're Using MIDI

### ● About MIDI

MIDI stands for "Musical Instrument Digital Interface," and is a unified standard for the exchange of performance data and other information between electronic instruments and computers.

The AT-90R is equipped with MIDI connectors and a Computer connector to let it exchange performance information with external devices. These connectors can be used to connect the AT-90R to an external device for even greater versatility.

### ● About MIDI Connectors

The AT-90R has two kinds of MIDI connectors.

Connecting these to the MIDI connectors on a MIDI instrument makes it possible for the two instruments to control each other.

For instance, you can output sound from the other instrument or switch tones on the other instrument.

You should also set the MIDI send channel as needed.

#### ○ MIDI Out Connector

Only the notes played on the keyboard, movements of the Damper pedal, Expression data, and data indicating that ■ Registration button [1]–[12] was pressed will be transmitted to the external MIDI connector. The Solo voice will be transmitted only if the Solo [To Lower] button is ON.

## Connecting External Devices

### ○ MIDI In Connector

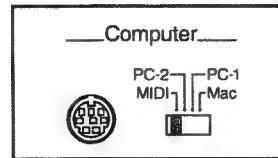
Performance messages from an external MIDI device are received here.

These incoming messages may instruct the receiving MIDI instrument to play sounds or switch tones.

The AT-90R contains two sound generators: one sound generator for its own keyboards and one GS sound generator (p. 139). Normally, musical data transmitted from an external device to the MIDI In connector is sent to the GS sound generator, but you can also set the "MIDI IN Mode" parameter (p. 118) so that the keyboard sound generator is controlled.

### ■ Connecting the AT-90R to a MIDI Instrument

1. Turn off the AT-90R.
2. Set the Computer switch on the bottom of the AT-90R to "MIDI."

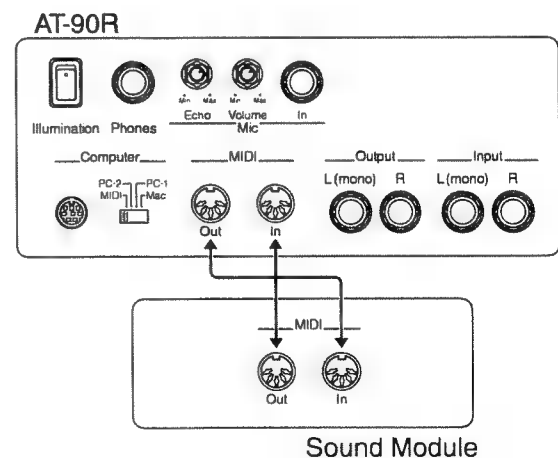


\* When the AT-90R is powered up, the setting doesn't change until the power is reset, even if the computer switch is operated.

3. Use a MIDI cable (sold separately) to connect the MIDI connector on the external instrument to the MIDI connector on the AT-90R.
4. Turn on the external MIDI device and AT-90R.
5. You should also set the MIDI send channel and switch Local Control on or off as needed.

### Connection Example:

#### ○ Connecting the MIDI Device



# Troubleshooting

**When you press the [Power] switch, the power doesn't come on.**

- Power cord is not connected correctly (p. 18).

**No sound is heard.**

- The [Master Volume] slider is set too low (p. 18).
- Headphones are connected (p. 19).  
When you connect the headphones, the sound is heard only through the headphones.
- The volume is set too low on the [Part Balance] buttons (p. 35).
- The volume is set too low on the Expression Pedal (p. 66).
- You do not have a Voice selected (p. 24).  
Voices that have their button indicator lit can be played.
- The pedal cord is not connected correctly (p. 17).
- You have selected Manual Drums for the Lower keyboard, and are playing a key to which no drum sound or Sound Effect has been assigned (p. 39, p. 129).
- "Percussion Set 3" has been selected for the Upper keyboard.  
When "Percussion Set 3" is selected, some keys may have no sound assigned to them (p. 132).

**No sound is heard (when a MIDI instrument is connected).**

- The power of the connected external devices is not turned on (p. 120).
- The Computer switch on the bottom of the unit is not set to "MIDI" (p. 121).

**No sound is heard when you play the Pedalboard.**

- The pedal cord is not connected correctly (p. 17).

**Damper Pedal does not operate**

- The damper pedal affects only the Lower keyboard. The damper pedal does not affect the Bass pedalboard.  
You can change the settings so that the damper pedal affects the Upper keyboard (p. 115).
- The damper pedal does not affect the Solo voice.

**Expression Pedal does not operate**

- The Expression Pedal will not function while playing back performance data (SMF music data) from a device other than the Atelier series.
- The function of the Expression Pedal during recording (p. 102) or the function during playback (p. 103) has been set to "COMPOSER."

**Can't use the function assigned to the right foot switch**

- If the Utility menu item "Regist Shift" (change Registrations) is ON (p. 114), the right foot switch will be dedicated to switching the Registration.

**When the human voice "Jazz Scat" is selected, playing dynamics do not change the sound**

- The Utility menu item "Initial Touch" is turned OFF (p. 113).

**Rotary effect is not be applied.**

- Some sounds do not allow the rotary effect to be applied (p. 127).

**Chorus effect does not apply**

- Some sounds do not allow the chorus effect to be applied (p. 127).

**When you release your fingers from keys in the Lower keyboard while Automatic Accompaniment and Rhythm are playing, the Rhythm performance only remains playing.**

- Chord Hold is at OFF (p. 116).  
The Automatic Accompaniment will play while you press a chord. If Chord Hold is turned ON, the Automatic Accompaniment will continue playing with the Rhythm even when you take your hand off of the Lower keyboard.

**When you release your fingers from keys in the Lower keyboard, the notes continue sounding.**

- The Lower Voice [Hold] button is at ON (p. 49).

**Even though you press only one key, a multiple number of notes sound.**

- Harmony Intelligence is at ON (p. 55).
- Chord Intelligence is turned ON (p. 48).

**Automatic Accompaniment sounds odd**

- The keys for a chord were not pressed simultaneously.
- When Chord Intelligence is OFF (p. 48), the chord is not being pressed correctly.
- When performance data from a device other than the AT-90R is being played together with the Automatic Accompaniment, the Automatic Accompaniment may not be sounded correctly.

**Rhythm sounds odd**

- When performance data from a device other than the AT-90R is being played together with the Automatic Accompaniment, the Rhythm performance may not be sounded correctly.

**Pitch is off.**

- Transpose is in effect (p. 65).
- The tuning is incorrect (p. 119).
- While set for an octave shift (p. 36), you are playing keys beyond the recommended range. This does not indicate a malfunction.

## Troubleshooting

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### Performance data cannot be played back

- While the Function menu appears in the display (with the exception of Channel Mute), playback is not allowed. If you wish to playback performance data, press the [Function] button once again to exit the Function menu (p. 101).

### Recording is not possible

- Punch-in recording has been selected (p. 97).
- If you wish to erase a previously-recorded track and then re-record, press the track button for the desired track to make that button indicator blink before you begin recording (p. 85).
- While the Function menu appears in the display (with the exception of Channel Mute), recording is not allowed. If you wish to record performance data, press the [Function] button once again to exit the Function menu.

### Lyrics are not indicated properly in the display

- With some music files, the lyrics cannot be displayed correctly.
- If you press a button while the lyrics are being shown in the display, the lyrics will disappear. To recall them, press the [Play] button.

### The recorded performance has disappeared

- Any performance that has been recorded is deleted when the power to the unit is turned off. A performance cannot be restored once it's been deleted, so be sure to save it on a floppy disk before you turn off the power (p. 90).

### The voice you assigned to the [Others] button has changed

- When you press the [Others Preset] button, sounds appropriate to the footage voice will automatically be assigned to the Upper/Lower [Others] buttons.

### The bass note of the Automatic Accompaniment does not sound

- When a voice is selected for the Pedal Bass part, the bass of the Automatic Accompaniment will not sound.

### When you started a Rhythm with an Intro, the Rhythm did not sound

- Some Rhythms do not have rhythm sounds in the intro.

### MIDI messages received at MIDI In are not sounded

- The Computer switch is not set to "MIDI" position (p. 121).
- The Computer switch was set to "MIDI" after the power was turned on.  
Turn off the power, and then turn the power on once again.

### Sound is distorted / cracked

- The Part Balance volume of each part is too high (p. 35).

- The Reverb volume has been raised when the volume of each Part Balance button is already raised.  
Either lower the Reverb volume, or adjust the Part Balance of each part (p. 35).

- The [Master Volume] slider has been used to raise the overall volume excessively (p. 18).

### Some keys (of certain keyboard parts) sound strange

- You've assigned the same voice, using the same range, to multiple parts.

### The Rhythm does not change when you press the Registration [1]–[12] buttons

- The settings at which Registrations are recalled (Registration Arranger Update) has been set to "DELAYED" (p. 117).

### The volume changes during playback of performance data

- When recording is performed repeatedly while changing the Part Balance volume, the previously-recorded Part Balance data remains in the Control track. If you wish to get rid of the volume changes, use the Erase function (p. 107) to delete the Part Balance data.

### Bass is heard even though you are not playing the Bass Pedalboard

- The Pedal Bass [To Lower] button (p. 64) or the [Bass Split] button (p. 63) is ON.  
When the Pedal Bass [To Lower] button is ON, the Bass will be sounded by the Lower keyboard.

### When playing the same sound in the Upper keyboard and Lower keyboard, the volume is different

- On one of the keyboards, "Initial Touch" is turned ON (p. 113).

### Lower keyboard cannot be heard

- The Lower keyboard will not produce sound while an Intro or Ending is being played.

### The sound is not played correctly

- If you layer the same type of sound (for example, Strings 1 and Strings 5), or play an octave-shifted organ sound, the timing at which you play a note or the phase relationship between the two sounds may affect the way in which the sounds are heard, but this is not a malfunction.

### Can't play the demo songs

- A floppy disk is inserted in the disk drive.  
In order to play the demo song, you must remove the floppy disk from the disk drive (p. 52).

### Can't select Rhythms from a Music Style disk

- The Rhythm [Disk] button has not been selected (p. 52).



# Display Messages

## ■ E.00

Copy Protected.  
Can't Save

### Meanings:

- To protect the copyright, this music file cannot be saved as SMF format.
- When you want to save as Atelier format, you can save only original disk.

## ■ E.01

Can't Save  
This Song.

### Meanings:

- You can only play the music data. It cannot be saved on a floppy disk or internal memory.

## ■ E.02

Write Protected  
Disk

### Meanings:

- The protect tab on the floppy disk is set to the Protect position.  
Change it to the Write position and repeat the procedure.

## ■ E.03

Master Disk

### Meanings:

- This floppy disk cannot store the format or save any data.  
Insert a different disk and repeat the procedure.

## ■ E.05

Read Only Song.  
Can't Save

### Meanings:

- A new song cannot be saved onto this floppy disk.

## ■ E.10

No Disk

### Meanings:

- No floppy disk is connected to the disk drive. Insert the disk correctly, and repeat the procedure.

## ■ E.11

Disk Full

### Meanings:

- There is not sufficient space left on the floppy disk for the data to be saved. Save the data onto a different floppy disk or delete music data on the disk.

## ■ E.12

Unknown Disk

### Meanings:

- The floppy disk inserted into the disk drive cannot be read.  
Please format the floppy disk.

## ■ E.13

Disk Ejected

### Meanings:

- The floppy disk was removed from the disk drive while loading or writing was in progress. Insert the floppy disk and repeat the procedure.

## ■ E.14

Damaged Disk

### Meanings:

- This floppy disk is damaged and cannot be used. Insert a different disk and repeat the procedure.

## ■ E.15

Can't Read

### Meanings:

- This song cannot be read.

## ■ E.16

Can't Play

### Meanings:

- It cannot be read the floppy disk quickly enough. Press the [Reset] button, then press the [Play] button to play the song.

## Display Messages

### ■ E.30

Memory Full

#### Meanings:

- The Rhythm data is excessively large, and cannot be loaded.
- The performance data is excessively large, and cannot be loaded.
- Since the internal memory is full, recording or editing is not possible.

### ■ E.40

MIDI Buffer Full

#### Meanings:

- The AT-90R cannot deal with the excessive MIDI data sent from the external MIDI device. Reduce the amount of MIDI data sent to the AT-90R.

### ■ E.41

Communication  
Error

#### Meanings:

- A MIDI cable or computer cable has been disconnected. Connect it properly and securely.

### ■ E.43

Computer I/F  
Error

#### Meanings:

- The Computer Switch is set to a wrong position or the computer is set wrongly. Switch off the AT-90R then set the Computer Switch to the correct position and set the computer correctly. After that, switch on the AT-90R again.

### ■ E.51

Memory Error

#### Meanings:

- There is something wrong with the system. Repeat the procedure from the beginning.

### ■ Others

Factory Preset  
is Loaded.

#### Meanings:

- The internal settings (Registrations, etc.) were lost, because the instrument was not turned on for about two weeks. The basic screen will appear after the instrument has been returned automatically to all the factory default settings.

Internal Memory  
Near Limit

#### Meanings:

- The AT-90R is warning you that its memory will soon become full to capacity, so not much more recording can be done.

Clear Song Sure?  
Yes:REC No:RST

#### Meanings:

- To carry out the procedure, you first need to erase performance data in the AT-90R. This message asks you to confirm that you don't mind doing this. To erase the data, press the [Rec] button.  
When you do not want to erase it, press the [Reset] button then save the data on disk.

OverwriteRegist?  
Yes:REC No:RST

#### Meanings:

- This Registration is already being used. To overwrite the previous Registration data in this memory, press the [Rec] button. If you decide to keep the previous Registration data in this memory and save your settings in an unused memory, press the [Reset] button, press the [Select] button to select a number for which "—" is displayed, and then save the data.

Overwrite Song ?  
Yes:REC No:RST

#### Meanings:

- There already is performance data having the same name on the disk.  
To replace the existing data with the new version, press the [Rec] button. To save it as a separate new file, press the [Reset] button first. Then, after changing the name, save it on disk.

# Voice List

|     |              |    |     |              |    |     |              |    |
|-----|--------------|----|-----|--------------|----|-----|--------------|----|
| A11 | Full Organ1  | *1 | D36 | T.Oboe 8'    | *2 | J15 | Jazz Dat     | *2 |
| A12 | Full Organ2  | *1 | D37 | T.Krumet 8'  |    | J16 | Jazz Bap     | *2 |
| A13 | Full Organ3  | *1 | D38 | Eng.Horn 8'  |    | J17 | JazzDowfall  | *2 |
| A14 | Full Organ4  | *1 | E11 | Theater Or.1 | *2 | J18 | Soprano      | *2 |
| A15 | Full Organ5  | *1 | E12 | Theater Or.2 | *2 | J19 | Tenor        |    |
| A16 | Full Organ6  | *1 | E13 | Theater Or.3 | *2 | J21 | Choir        |    |
| A17 | Full Organ7  | *1 | E14 | Theater Or.4 | *2 | J22 | Gregorian    |    |
| A18 | Full Organ8  | *1 | E15 | Theater Or.5 | *2 | J23 | Classical    |    |
| A19 | Full Organ9  | *1 | E16 | Theater Or.6 | *2 | J24 | Boys Choir   |    |
| B11 | Jazz Organ1  | *1 | E17 | Theater Or.7 | *2 | J25 | Female 1     |    |
| B12 | Jazz Organ2  | *1 | F11 | Synth. Org.1 | *2 | J26 | Female 2     | *2 |
| B13 | Jazz Organ3  | *1 | F12 | Synth. Org.2 |    | J27 | Gospel       |    |
| B14 | Jazz Organ4  | *1 | F13 | Synth. Org.3 | *2 | J31 | Synth. Choir |    |
| B15 | Jazz Organ5  | *1 | F14 | Synth. Org.4 | *2 | J32 | Synth. Voice | *2 |
| B16 | Jazz Organ6  | *1 | F15 | Digi Church  | *2 | J33 | Space Voice  |    |
| B21 | Rock Organ1  |    | F16 | Metalic Org. | *2 | J41 | Vocal Menu   |    |
| B22 | Rock Organ2  |    | F21 | Pop. Organ1  | *1 | K11 | Grand Piano  |    |
| C11 | Lower Organ1 | *1 | F22 | Pop. Organ2  | *1 | K12 | Piano1       |    |
| C12 | Lower Organ2 | *1 | F23 | Pop. Organ3  | *1 | K13 | Piano2       |    |
| C13 | Lower Organ3 | *1 | G11 | Strings1     |    | K14 | Piano3       |    |
| C14 | Lower Organ4 | *1 | G12 | Strings2     |    | K21 | Honky-tonk   |    |
| C15 | Lower Organ5 | *1 | G13 | Strings3     | *2 | K22 | Honky-tonk2  |    |
| C16 | Lower Organ6 | *1 | G14 | Strings4     | *2 | K31 | E.Piano1     |    |
| D11 | Pipe Organ1  |    | G15 | Strings5     |    | K32 | E.Piano2     |    |
| D12 | Pipe Organ2  |    | G16 | Strings6     |    | K33 | E.Piano3     |    |
| D13 | Pipe Organ3  |    | G17 | Strings7     | *2 | K34 | E.Piano4     | *2 |
| D14 | Pipe Organ4  |    | G18 | Strings8     | *2 | K41 | Harpsichord  |    |
| D15 | Pipe Organ5  |    | H11 | Slow Str.1   |    | K42 | Clavi.       |    |
| D16 | Pipe Organ6  |    | H12 | Slow Str.2   |    | L11 | Accordion    |    |
| D17 | Pipe Organ7  |    | H13 | Slow Str.3   | *2 | L12 | Bandoneon    | *2 |
| D21 | Diapason 8'  |    | H14 | Synth. Str.1 |    | L21 | Harmonica    | *2 |
| D22 | FluteCeleste |    | H15 | Synth. Str.2 |    | M11 | Nylon-str.Gt | *2 |
| D23 | Gemshorn 8'  |    | H16 | Synth. Str.3 |    | M12 | Nylon Gt. 2  | *2 |
| D24 | Trumpet 8'   |    | H21 | Synth. Pad1  |    | M21 | Steel-str.Gt | *2 |
| D25 | Hautbois 8'  |    | H22 | Synth. Pad2  |    | M22 | 12str Guitar | *2 |
| D26 | Viola 8'     |    | I11 | Violin       | *2 | M31 | Jazz Guitar  | *2 |
| D27 | ViolaCeleste |    | I12 | Viola        | *2 | M32 | Clean Guitar | *2 |
| D28 | Bombarde16'  |    | I13 | Cello        | *2 | M33 | JC E.Guitar  | *2 |
| D31 | T.String 8'  | *2 | I14 | Pizzicato    | *2 | M41 | Overdrive Gt | *2 |
| D32 | VoxHumana 8' | *2 | J11 | Jazz Scat    | *2 | M42 | OverdriveGt2 | *2 |
| D33 | T.Tuba 8'    | *2 | J12 | Pop Voice    | *2 | M43 | Power Guitar | *2 |
| D34 | T.Trumpet 8' | *2 | J13 | Jazz Doo     | *2 | M44 | Rock Rhythm  | *2 |
| D35 | T.Sax 8'     | *2 | J14 | Jazz Doot    | *2 | N11 | Hawaiian Gt. | *2 |

\*1: Rotary: effective, Chorus: ineffective

\*2: Vibrato: effective, Aftertouch: effective

## Voice List

|     |               |    |     |               |    |     |              |    |
|-----|---------------|----|-----|---------------|----|-----|--------------|----|
| N12 | Banjo         | *2 | Q32 | Trombone2     | *2 | T33 | String Bass2 | *2 |
| N13 | Mandolin      |    | Q41 | Flugel Horn   | *2 | T41 | Contrabass1  | *2 |
| N14 | Koto          | *2 | Q42 | F.Horn Solo1  | *2 | T42 | Contrabass2  |    |
| N15 | Taisho Koto   | *2 | Q43 | F.Horn Solo2  | *2 | T51 | E.Bass1      |    |
| N16 | Shamisen      | *2 | Q51 | Soprano Sax   | *2 | T52 | E.Bass2      | *2 |
| N21 | Harp          | *2 | Q52 | Soprano Sax2  | *2 | T53 | E.Bass3      | *2 |
| N22 | Celtic Harp   | *2 | Q61 | Alto Sax      | *2 | T54 | E.Bass4      | *2 |
| N23 | Nylon Harp    | *2 | Q62 | Alto Sax2     | *2 | T61 | Tuba         |    |
| N24 | Harpvox       | *2 | Q63 | Blow Sax      | *2 | T62 | Tuba2        | *2 |
| N31 | Sitar         | *2 | Q71 | Tenor Sax     | *2 | T71 | Synth. Bass1 |    |
| N41 | Organ Harp    | *2 | Q72 | Tenor Sax2    | *2 | T72 | Synth. Bass2 |    |
| O11 | Vibraphone    | *2 | R11 | Flute         | *2 | T81 | Voice Thum   |    |
| O12 | Glockenspiel  |    | R12 | Flute2        | *2 | U11 | Org. Attack1 |    |
| O13 | Celesta       |    | R13 | Flute3        | *2 | U12 | Org. Attack2 |    |
| O14 | Music Box     | *2 | R14 | Tin Whistle   | *2 | U13 | Org. Attack3 |    |
| O21 | Marimba       |    | R21 | Synth. Flute  |    | U14 | Org. Attack4 |    |
| O22 | Xylophone     |    | R22 | Pan Flute     | *2 | U15 | Org. Click   |    |
| O23 | Barafon       | *2 | R31 | Oboe          | *2 | V11 | Timpani      |    |
| O31 | Tubular-bell  |    | R32 | Bassoon       | *2 | V12 | Timpani2     |    |
| O41 | Steel Drums   |    | R33 | English Horn  | *2 | V21 | Ride Cymbal  |    |
| O42 | Kalimba       | *2 | R34 | Wood Winds    | *2 | V22 | Crash Cymbal | *2 |
| O51 | Organ Bell    |    | R41 | Clarinet      | *2 | V23 | Tambourine   |    |
| O52 | Vibra Bells   | *2 | R42 | Clarinet2     | *2 | V24 | Woodblock    |    |
| O53 | Digi Bells    | *2 | R43 | Clarinet3     | *2 | V25 | Jingle Bell  | *2 |
| P11 | Tp. Section   | *2 | R44 | Clarinet4     | *2 | V26 | Snare Drum   |    |
| P12 | Brass 1       | *2 | R45 | Bs Clarinet   | *2 | V27 | Bass Drum    |    |
| P13 | Brass 2       | *2 | R51 | Shakuhachi    | *2 | V28 | Church Bell  |    |
| P14 | Brass 3       |    | R52 | HumanWhistle  | *2 | V31 | Perc. Set1   |    |
| P21 | Fr.Horn Sect  |    | R61 | Bagpipe       | *2 | V32 | Perc. Set2   |    |
| P22 | Fr.HornSect2  |    | R62 | Uilleann Pipe | *2 | V33 | Perc. Set3   | *2 |
| P23 | Fr.HornSect3  |    | S11 | Synth. Lead1  | *2 | V34 | Orch.HitMenu |    |
| P24 | Fr.HornSect4  | *2 | S12 | Synth. Lead2  | *2 | V35 | DanceHitMenu |    |
| P25 | Orch.Brs Ens  | *2 | S13 | Synth. Lead3  | *2 |     |              |    |
| P26 | Muted Fr.Horn | *2 | S14 | Synth. Lead4  | *2 |     |              |    |
| P31 | Sax.Section   | *2 | S15 | Synth. Lead5  | *2 |     |              |    |
| P32 | Sax.Section2  | *2 | S16 | CC Solo       | *2 |     |              |    |
| P41 | Synth. Brass  | *2 | T11 | Organ Bass1   |    |     |              |    |
| Q11 | Trumpet       | *2 | T12 | Organ Bass2   |    |     |              |    |
| Q12 | Trumpet2      | *2 | T21 | Pipe Org. Bs  |    |     |              |    |
| Q21 | Mute Trumpet  | *2 | T22 | Theater Bass  |    |     |              |    |
| Q22 | MuteTrumpet2  | *2 | T23 | Bombarde      |    |     |              |    |
| Q23 | Cup Mute Tp.  | *2 | T31 | String Bass   | *2 |     |              |    |
| Q31 | Trombone      | *2 | T32 | Bass+Cymbal   | *2 |     |              |    |

\*1: Rotary: effective, Chorus: ineffective

\*2: Vibrato: effective, Aftertouch: effective

# Drum Set List

## Manual Drum Set

|       | JAZZ<br>STANDARD        | STANDARD 2              | ROOM                    | ROOM 2                  |
|-------|-------------------------|-------------------------|-------------------------|-------------------------|
| 28    | Slap                    | Slap                    | Slap                    | Slap                    |
| 29    | Scratch Push [EXC7]     | Scratch Push [EXC7]     | Scratch Push [EXC7]     | Scratch Push [EXC7]     |
| 30    | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     |
| 31    | Sticks                  | Sticks                  | Sticks                  | Sticks                  |
| 32    | Square Click            | Square Click            | Square Click            | Square Click            |
| 33    | Metronome Click         | Metronome Click         | Metronome Click         | Metronome Click         |
| 34    | Metronome Bell          | Metronome Bell          | Metronome Bell          | Metronome Bell          |
| 35    | Std Kick 2              | Std Kick 2'             | Std Kick 2              | Kick1                   |
| C2 36 | Std Kick 1              | Kick 1                  | Std Kick 1              | Room Kick               |
| 37    | Side Stick              | Side Stick              | Side Stick              | Side Stick              |
| 38    | Snare Drum 1            | Std Snr 1               | Snare Drum 1            | Room Snr 1              |
| 39    | Hand Clap               | Hand Clap               | Hand Clap               | Hand Clap               |
| 40    | Snare Drum 2            | Std Snr 2               | Snare Drum 2            | Std Snr 1               |
| 41    | Low Tom 2               | Low Tom 2               | Room Low Tom 2          | Room Low Tom 2'         |
| 42    | Closed Hi-hat 1 [EXC1]  | Closed Hi-hat 1' [EXC1] | Closed Hi-hat 1 [EXC1]  | Closed Hi-hat 1' [EXC1] |
| 43    | Low Tom 1               | Low Tom 1               | Room Low Tom 1          | Room Low Tom 1'         |
| 44    | Pedal Hi-hat 1 [EXC1]   | Pedal Hi-hat 1' [EXC1]  | Pedal Hi-hat 1 [EXC1]   | Pedal Hi-hat 1' [EXC1]  |
| 45    | Mid Tom 2               | Mid Tom 2               | Room Mid Tom 2          | Room Mid Tom 2'         |
| 46    | Open Hi-hat 1 [EXC1]    | Open Hi-hat 1' [EXC1]   | Open Hi-hat 1 [EXC1]    | Open Hi-hat 1' [EXC1]   |
| 47    | Mid Tom 1               | Mid Tom 1               | Room Mid Tom 1          | Room Mid Tom 1'         |
| C3 48 | High Tom 2              | High Tom 2              | Room Hi Tom 2           | Room Hi Tom 2'          |
| 49    | Crash Cymbal 1          | Crash Cymbal 1          | Crash Cymbal 1          | Crash Cymbal 1          |
| 50    | High Tom 1              | High Tom 1              | Room Hi Tom 1           | Room Hi Tom 1'          |
| 51    | Ride Cymbal 1           | Ride Cymbal 1           | Ride Cymbal 1           | Ride Cymbal 1           |
| 52    | Chinese Cymbal          | Chinese Cymbal          | Chinese Cymbal          | Chinese Cymbal          |
| 53    | Ride Bell               | Ride Bell               | Ride Bell               | Ride Bell               |
| 54    | Tambourine              | Tambourine              | Tambourine              | Tambourine              |
| 55    | Splash Cymbal           | Splash Cymbal           | Splash Cymbal           | Splash Cymbal           |
| 56    | Cowbell                 | Cowbell                 | Cowbell                 | Cowbell                 |
| 57    | Crash Cymbal 2          | Crash Cymbal 2          | Crash Cymbal 2          | Crash Cymbal 2          |
| 58    | Vibra-slap              | Vibra-slap              | Vibra-slap              | Vibra-slap              |
| 59    | Ride Cymbal 2           | Ride Cymbal 2           | Ride Cymbal 2           | Ride Cymbal 2           |
| C4 60 | High Bongo              | High Bongo              | High Bongo              | High Bongo              |
| 61    | Low Bongo               | Low Bongo               | Low Bongo               | Low Bongo               |
| 62    | Mute High Conga         | Mute High Conga         | Mute High Conga         | Mute High Conga         |
| 63    | Open High Conga         | Open High Conga         | Open High Conga         | Open High Conga         |
| 64    | Low Conga               | Low Conga               | Low Conga               | Low Conga               |
| 65    | High Timbale            | High Timbale            | High Timbale            | High Timbale            |
| 66    | Low Timbale             | Low Timbale             | Low Timbale             | Low Timbale             |
| 67    | High Agogo              | High Agogo              | High Agogo              | High Agogo              |
| 68    | Low Agogo               | Low Agogo               | Low Agogo               | Low Agogo               |
| 69    | Cabasa                  | Cabasa                  | Cabasa                  | Cabasa                  |
| 70    | Maracas                 | Maracas                 | Maracas                 | Maracas                 |
| 71    | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] |
| C5 72 | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] |
| 73    | Short Guiro [EXC3]      | Short Guiro [EXC3]      | Short Guiro [EXC3]      | Short Guiro [EXC3]      |
| 74    | Long Guiro [EXC3]       | Long Guiro [EXC3]       | Long Guiro [EXC3]       | Long Guiro [EXC3]       |
| 75    | Claves                  | Claves                  | Claves                  | Claves                  |
| 76    | High Wood Block         | High Wood Block         | High Wood Block         | High Wood Block         |
| 77    | Low Wood Block          | Low Wood Block          | Low Wood Block          | Low Wood Block          |
| 78    | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       |
| 79    | Open Cuica [EXC4]       | Open Cuica [EXC4]       | Open Cuica [EXC4]       | Open Cuica [EXC4]       |
| 80    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    |
| 81    | Open Triangle [EXC5]    | Open Triangle [EXC5]    | Open Triangle [EXC5]    | Open Triangle [EXC5]    |
| 82    | Shaker                  | Shaker                  | Shaker                  | Shaker                  |
| 83    | Jingle Bell             | Jingle Bell             | Jingle Bell             | Jingle Bell             |
| C6 84 | Bell Tree               | Bell Tree               | Bell Tree               | Bell Tree               |
| 85    | Castanets               | Castanets               | Castanets               | Castanets               |
| 86    | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       |
| 87    | Open Surdo [EXC6]       | Open Surdo [EXC6]       | Open Surdo [EXC6]       | Open Surdo [EXC6]       |
| 88    | -----                   | -----                   | -----                   | -----                   |

--- : no sound

[EXC] : will not sound simultaneously with other percussion instruments of the same number

# Drum Set List

|       | POWER                   | ELECTRONIC              | TR-808                  | DANCE                   |
|-------|-------------------------|-------------------------|-------------------------|-------------------------|
| 28    | Slap                    | Slap                    | Slap                    | Slap                    |
| 29    | Scratch Push [EXC7]     | Scratch Push [EXC7]     | Scratch Push [EXC7]     | Scratch Push [EXC7]     |
| 30    | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     |
| 31    | Sticks                  | Sticks                  | Sticks                  | Dance Snr 1             |
| 32    | Square Click            | Square Click            | Square Click            | Square Click            |
| 33    | Metronome Click         | Metronome Click         | Metronome Click         | Metronome Click         |
| 34    | Metronome Bell          | Metronome Bell          | Metronome Bell          | Metronome Bell          |
| 35    | Std Kick 2              | Std Kick 2              | Std Kick 2              | Kick 1                  |
| C2 36 | MONDO Kick              | Elec BD                 | 808 Bass Drum 1         | 808 Bass Drum 2         |
| 37    | Side Stick              | Side Stick              | 808 Rim Shot            | 808 Rim Shot            |
| 38    | Gated SD                | Elec SD                 | 808 Snare Drum          | TR-909 Snr              |
| 39    | Hand Clap               | Hand Clap               | Hand Clap               | Hand Clap               |
| 40    | Snare Drum 2            | Gated SD                | Snare Drum 2            | Dance Snr 2             |
| 41    | Room Low Tom 2          | Elec Low Tom 2          | 808 Low Tom 2           | 808 Low Tom 2           |
| 42    | Closed Hi-hat 1 [EXC1]  | Closed Hi-hat 1 [EXC1]  | 808 CHH [EXC1]          | 808 CHH [EXC1]          |
| 43    | Room Low Tom 1          | Elec Low Tom 1          | 808 Low Tom 1           | 808 Low Tom 1           |
| 44    | Pedal Hi-hat 1 [EXC1]   | Pedal Hi-hat 1 [EXC1]   | 808 CHH [EXC1]          | 808 CHH [EXC1]          |
| 45    | Room Mid Tom 2          | Elec Mid Tom 2          | 808 Mid Tom 2           | 808 Mid Tom 2           |
| 46    | Open Hi-hat 1 [EXC1]    | Open Hi-hat 1 [EXC1]    | 808 OHH [EXC1]          | 808 OHH [EXC1]          |
| 47    | Room Mid Tom 1          | Elec Mid Tom 1          | 808 Mid Tom 1           | 808 Mid Tom 1           |
| C3 48 | Room Hi Tom 2           | Elec Hi Tom 2           | 808 Hi Tom 2            | 808 Hi Tom 2            |
| 49    | Crash Cymbal 1          | Crash Cymbal 1          | 808 Cymbal              | 808 Cymbal              |
| 50    | Room Hi Tom 1           | Elec Hi Tom 1           | 808 Hi Tom 1            | 808 Hi Tom 1            |
| 51    | Ride Cymbal 1           | Ride Cymbal 1           | Ride Cymbal 1           | Ride Cymbal 1           |
| 52    | Chinese Cymbal          | Reverse Cymbal          | Chinese Cymbal          | Chinese Cymbal          |
| 53    | Ride Bell               | Ride Bell               | Ride Bell               | Ride Bell               |
| 54    | Tambourine              | Tambourine              | Tambourine              | Tambourine              |
| 55    | Splash Cymbal           | Splash Cymbal           | Splash Cymbal           | Splash Cymbal           |
| 56    | Cowbell                 | Cowbell                 | 808 Cowbell             | 808 Cowbell             |
| 57    | Crash Cymbal 2          | Crash Cymbal 2          | Crash Cymbal 2          | Crash Cymbal 2          |
| 58    | Vibra-slap              | Vibra-slap              | Vibra-slap              | Vibra-slap              |
| 59    | Ride Cymbal 2           | Ride Cymbal 2           | Ride Cymbal 2           | Ride Cymbal 2           |
| C4 60 | High Bongo              | High Bongo              | High Bongo              | High Bongo              |
| 61    | Low Bongo               | Low Bongo               | Low Bongo               | Low Bongo               |
| 62    | Mute High Conga         | Mute High Conga         | 808 High Conga          | 808 High Conga          |
| 63    | Open High Conga         | Open High Conga         | 808 Mid Conga           | 808 Mid Conga           |
| 64    | Low Conga               | Low Conga               | 808 Low Conga           | 808 Low Conga           |
| 65    | High Timbale            | High Timbale            | High Timbale            | High Timbale            |
| 66    | Low Timbale             | Low Timbale             | Low Timbale             | Low Timbale             |
| 67    | High Agogo              | High Agogo              | High Agogo              | High Agogo              |
| 68    | Low Agogo               | Low Agogo               | Low Agogo               | Low Agogo               |
| 69    | Cabasa                  | Cabasa                  | Cabasa                  | Cabasa                  |
| 70    | Maracas                 | Maracas                 | 808 Maracas             | 808 Maracas             |
| 71    | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] |
| C5 72 | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] |
| 73    | Short Guiro [EXC3]      | Short Guiro [EXC3]      | Short Guiro [EXC3]      | Short Guiro [EXC3]      |
| 74    | Long Guiro [EXC3]       | Long Guiro [EXC3]       | Long Guiro [EXC3]       | Long Guiro [EXC3]       |
| 75    | Claves                  | Claves                  | 808 Claves              | 808 Claves              |
| 76    | High Wood Block         | High Wood Block         | High Wood Block         | High Wood Block         |
| 77    | Low Wood Block          | Low Wood Block          | Low Wood Block          | Low Wood Block          |
| 78    | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       |
| 79    | Open Cuica [EXC4]       | Open Cuica [EXC4]       | Open Cuica [EXC4]       | Open Cuica [EXC4]       |
| 80    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    |
| 81    | Open Triangle [EXC5]    | Open Triangle [EXC5]    | Open Triangle [EXC5]    | Open Triangle [EXC5]    |
| 82    | Shaker                  | Shaker                  | Shaker                  | Shaker                  |
| 83    | Jingle Bell             | Jingle Bell             | Jingle Bell             | Jingle Bell             |
| C6 84 | Bell Tree               | Bell Tree               | Bell Tree               | Bell Tree               |
| 85    | Castanets               | Castanets               | Castanets               | Castanets               |
| 86    | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       |
| 87    | Open Surdo [EXC6]       | Open Surdo [EXC6]       | Open Surdo [EXC6]       | Open Surdo [EXC6]       |
| 88    | ----                    | ----                    | ----                    | ----                    |

--- : no sound

[EXC] : will not sound simultaneously with other percussion instruments of the same number

# Drum Set List

|       | BRUSH                   | BRUSH 2                 | ORCHESTRA               | SOUND EFFECT                |
|-------|-------------------------|-------------------------|-------------------------|-----------------------------|
| 28    | Slap                    | Slap                    | Pedal Hi-hat [EXC1]     | ----                        |
| 29    | Scratch Push [EXC7]     | Scratch Push [EXC7]     | Open Hi-hat [EXC1]      | ----                        |
| 30    | Scratch Pull [EXC7]     | Scratch Pull [EXC7]     | Ride Cymbal             | ----                        |
| 31    | Sticks                  | Sticks                  | Sticks                  | ----                        |
| 32    | Square Click            | Square Click            | Square Click            | ----                        |
| 33    | Metronome Click         | Metronome Click         | Metronome Click         | ----                        |
| 34    | Metronome Bell          | Metronome Bell          | Metronome Bell          | ----                        |
| 35    | Std Kick 2              | Std Kick 2              | Concert BD 2            | ----                        |
| C2 36 | Std Kick 1              | Elec BD                 | Concert BD 1            | ----                        |
| 37    | Side Stick              | Side Stick              | Side Stick              | ----                        |
| 38    | Brush Tap               | Elec SD                 | Concert SD              | ----                        |
| 39    | Brush Slap              | Hand Clap               | Castanets               | High Q                      |
| 40    | Brush Swirl             | Gated SD                | Concert SD              | Slap                        |
| 41    | Low Tom 2               | Elec Low Tom 2          | Timpani F               | Scratch Push [EXC7]         |
| 42    | Closed Hi-hat 1 [EXC1]  | Closed Hi-hat 1 [EXC1]  | Timpani F#              | Scratch Pull [EXC7]         |
| 43    | Low Tom 1               | Elec Low Tom 1          | Timpani G               | Sticks                      |
| 44    | Pedal Hi-hat 1 [EXC1]   | Pedal Hi-hat 1 [EXC1]   | Timpani G#              | Square Click                |
| 45    | Mid Tom 2               | Elec Mid Tom 2          | Timpani A               | Metronome Click             |
| 46    | Open Hi-hat 1 [EXC1]    | Open Hi-hat 1 [EXC1]    | Timpani A#              | Metronome Bell              |
| 47    | Mid Tom 1               | Elec Mid Tom 1          | Timpani B               | Guitar sliding Finger       |
| C3 48 | High Tom 2              | Elec Hi Tom 2           | Timpani c               | Guitar cutting noise (down) |
| 49    | Crash Cymbal 1          | Crash Cymbal 1          | Timpani c#              | Guitar cutting noise (up)   |
| 50    | High Tom 1              | Elec Hi Tom 1           | Timpani d               | String slap of double bass  |
| 51    | Ride Cymbal 1           | Ride Cymbal 1           | Timpani d#              | Fl.Key Click                |
| 52    | Chinese Cymbal          | Reverse Cymbal          | Timpani e               | Laughing                    |
| 53    | Ride Bell               | Ride Bell               | Timpani f               | Screaming                   |
| 54    | Tambourine              | Tambourine              | Tambourine              | Punch                       |
| 55    | Splash Cymbal           | Splash Cymbal           | Splash Cymbal           | Heart Beat                  |
| 56    | Cowbell                 | Cowbell                 | Cowbell                 | Footsteps1                  |
| 57    | Crash Cymbal 2          | Crash Cymbal 2          | Concert Cymbal 2        | Footsteps2                  |
| 58    | Vibra-slap              | Vibra-slap              | Vibra-slap              | Applause                    |
| 59    | Ride Cymbal 2           | Ride Cymbal 2           | Concert Cymbal 1        | Door Creaking               |
| C4 60 | High Bongo              | High Bongo              | High Bongo              | Door                        |
| 61    | Low Bongo               | Low Bongo               | Low Bongo               | Scratch                     |
| 62    | Mute High Conga         | Mute High Conga         | Mute High Conga         | Wind Chimes                 |
| 63    | Open High Conga         | Open High Conga         | Open High Conga         | Car-Engine                  |
| 64    | Low Conga               | Low Conga               | Low Conga               | Car-Stop                    |
| 65    | High Timbale            | High Timbale            | High Timbale            | Car-Pass                    |
| 66    | Low Timbale             | Low Timbale             | Low Timbale             | Car-Crash                   |
| 67    | High Agogo              | High Agogo              | High Agogo              | Siren                       |
| 68    | Low Agogo               | Low Agogo               | Low Agogo               | Train                       |
| 69    | Cabasa                  | Cabasa                  | Cabasa                  | Jetplane                    |
| 70    | Maracas                 | Maracas                 | Maracas                 | Helicopter                  |
| 71    | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] | Short Hi Whistle [EXC2] | Starship                    |
| C5 72 | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] | Long Low Whistle [EXC2] | Gun Shot                    |
| 73    | Short Guiro [EXC3]      | Short Guiro [EXC3]      | Short Guiro [EXC3]      | Machine Gun                 |
| 74    | Long Guiro [EXC3]       | Long Guiro [EXC3]       | Long Guiro [EXC3]       | Lasergun                    |
| 75    | Claves                  | Claves                  | Claves                  | Explosion                   |
| 76    | High Wood Block         | High Wood Block         | High Wood Block         | Dog                         |
| 77    | Low Wood Block          | Low Wood Block          | Low Wood Block          | Horse-Gallop                |
| 78    | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       | Mute Cuica [EXC4]       | Birds                       |
| 79    | Open Cuica [EXC4]       | Open Cuica [EXC4]       | Open Cuica [EXC4]       | Rain                        |
| 80    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    | Mute Triangle [EXC5]    | Thunder                     |
| 81    | Open Triangle [EXC5]    | Open Triangle [EXC5]    | Open Triangle [EXC5]    | Wind                        |
| 82    | Shaker                  | Shaker                  | Shaker                  | Seashore                    |
| 83    | Jingle Bell             | Jingle Bell             | Jingle Bell             | Stream                      |
| C6 84 | Bell Tree               | Bell Tree               | Bell Tree               | Bubble                      |
| 85    | Castanets               | Castanets               | Castanets               | Cat                         |
| 86    | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       | Mute Surdo [EXC6]       | ----                        |
| 87    | Open Surdo [EXC6]       | Open Surdo [EXC6]       | Open Surdo [EXC6]       | ----                        |
| 88    | ----                    | ----                    | Applause                | ----                        |

--- : no sound

[EXC] : will not sound simultaneously with other percussion instruments of the same number

## Manual Percussion Set

|       | PERC.SET 1         | PERC.SET 2          | VOICE PHRASE   | JAPANESE SET   |
|-------|--------------------|---------------------|----------------|----------------|
| 28    | Crash Cymbal       | Mallet Cymbal       | Amen 1(Mid)    | Wadaiko        |
| 29    | Snare Roll         | Slap Stick          | Amen 1(Hi1)    | Wadaiko Rim    |
| 30    | Concert Snare Drum | Ratchet             | Amen 1(Hi2)    | Shimedaiko     |
| 31    | Concert Cymbal     | Concert Cymbal      | Amen 2(Mid)    | Atarigane      |
| 32    | Concert BD1        | Concert BD2         | Amen 2(Hi)     | Atarigane Side |
| 33    | Jingle Bell        | Bar Chime           | Amen 3(Mid)    | Furin          |
| 34    | Metronome Bell     | Finger Snap         | Amen 3(Hi)     | Hyoshigi       |
| 35    | Timpani Roll       | Timpani 2 (Low)     | Aleluia 1(Mid) | Ohkawa         |
| C2 36 | Timpani            | Timpani 2 (Hi)      | Aleluia 1(Hi)  | Tsuzumi (Low)  |
| 37    | Church Bell        | Church Bell 2       | Aleluia 2(Hi)  | Tsuzumi (Hi)   |
| 38    | Big Gong           | Church Bell 2 Loop  | Aleluia 2(Mid) | Mokugyo (Low)  |
| 39    | Hand Clap          | Castanet (One Shot) | Hey (Hi)       | Mokugyo (Hi)   |
| 40    | High Wood Block    | Castanet            | Hey (Mid)      | Ho             |
| 41    | Low Wood Block     | Castanet (Loop)     | Woo (Mid)      | Iyoooh         |
| 42    | Tambourine         | Tambourine 2        | Woo (Hi)       | Yoh            |



# Style List

## [Big Band]

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Fast BigBand  
New Big Band  
BigBandSwing  
BigBndBallad  
Jazz Band  
Big Band  
Big Band2  
Boogie  
Blues

## [Swing]

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A Cappella  
Combo  
Club Swing  
Medium Swing  
Slow Swing  
Vocal Swing  
Swing  
Shuffle

## [Country]

---

CountryRoads  
CountryPiano  
CtrySerenade  
Western  
CountrySwing  
Hoedown  
Twostep  
CountryWaltz  
Easy Country  
Cajun

## [Oldies]

---

Beach Sound  
Rock'n'Roll  
Twist  
50'sBallad  
Slow Dance  
Dreamin'  
50's Pop 1  
50's Pop 2

## [Ballad]

---

Love Romance  
Torch Song  
Torch Song2  
Love Songs  
MediumBallad  
Pop Ballad  
Ballad  
Classic

## [Trad]

---

Dixieland  
Polka  
Foxtrot  
Charleston  
PianoBoogie1  
PianoBoogie2  
Rag Time

## [Acoustic]

---

G.Fast Pop  
G.Pop  
P.Slow  
P.Jazz  
G.Slow  
G.Shuffle  
P.Night  
P.Pop  
P.Concerto

## [World]

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Hawaiian  
French Waltz  
D Marsch 6/8  
Scotland  
Ireland  
Reggae  
Habanera  
Sevilla

## [Latin1]

---

Bossa Nova  
Bossa Nova 2  
FastBosaNova  
Slow Bossa  
New BossaNova  
Chacha  
Chacha 2  
Salsa

## [Latin2]

---

Samba  
Rhumba  
Rhumba 2  
Beguine  
Mambo  
Tango 1  
Tango 2  
Latin Fusion  
Samba Rio

## Style List

---

### [Showtime]

---

Screen 1  
Screen 2  
Music Hall  
Broadway  
ChooChooSwg  
Bubbles  
Balloon Trip  
Raindrops  
Festival  
Little Steps  
WesternMovie

### [Pop1]

---

8Beat Pop  
Swing Pop  
PopularPiano  
Acoustic Pop  
Pop'n Roll  
Easy Listen1  
Easy Listen2  
Easy Listen3  
Easy Listen4  
Easy Listen5

### [Pop2]

---

Rollin'  
16BeatShuffl  
Motown  
ShufflePop 1  
ShufflePop 2  
Rock'n'Shffl  
Light Fusion  
Rock'n Pop

### [Gospel]

---

Gospel Piano  
Gospel Pop  
GospelBallad  
Gospel 1  
Gospel 2  
Anthem  
Revival  
Chapel

### [Waltz/March]

---

Last Dance  
Jazz Waltz  
StringsWaltz  
Slow Waltz  
Waltz  
Musette  
Vienna Waltz  
March 4/4  
March 6/8  
March 2/4  
Simple March

### [Disk]

---

Cute Pop  
R&B  
Slow Rock  
Rock'nRoll 2  
60'sBallad  
Crystal  
Bossa Nova 3  
Bossa Nova 4  
Cinema  
Entertaining  
70's Disco  
16Beat Pop 1  
16Beat Pop 2  
AcousticRock  
Rock 1  
Rock 2

# Chord List

● symbol : Indicates the constituent note of chords.

★ symbol : Chord shown with an "★" can be played by pressing just the key marked with the "★".

|          |           |          |            |          |          |
|----------|-----------|----------|------------|----------|----------|
| C        | C#        | D        | Eb         | E        | F        |
| CM7      | C#M7      | DM7      | Eb M7      | EM7      | FM7      |
| C7       | C#7       | D7       | Eb 7       | E7       | F7       |
| Cm       | C#m       | Dm       | Eb m       | Em       | Fm       |
| Cm7      | C#m7      | Dm7      | Eb m7      | Em7      | Fm7      |
| Cdim     | C#dim     | Ddim     | Eb dim     | Edim     | Fdim     |
| Cm7 (b5) | C#m7 (b5) | Dm7 (b5) | Eb m7 (b5) | Em7 (b5) | Fm7 (b5) |
| Caug     | C#aug     | Daug     | Eb aug     | Eaug     | Faug     |
| Csus4    | C#sus4    | Dsus4    | Eb sus4    | Esus4    | Fsus4    |
| C7sus4   | C#7sus4   | D7sus4   | Eb 7sus4   | E7sus4   | F7sus4   |
| C6       | C#6       | D6       | Eb 6       | E6       | F6       |
| Cm6      | C#m6      | Dm6      | Eb m6      | Em6      | Fm6      |

# Chord List

|                   |                  |                           |                  |                           |                  |
|-------------------|------------------|---------------------------|------------------|---------------------------|------------------|
| F#                | G                | A $\flat$                 | A                | B $\flat$                 | B                |
| F#M7              | GM7              | A $\flat$ M7              | AM7              | B $\flat$ M7              | BM7              |
| F#7               | G7               | A $\flat$ 7               | A7               | B $\flat$ 7               | B7               |
| F#m               | Gm               | A $\flat$ m               | Am               | B $\flat$ m               | Bm               |
| F#m7              | Gm7              | A $\flat$ m7              | Am7              | B $\flat$ m7              | Bm7              |
| F#dim             | Gdim             | A $\flat$ dim             | Adim             | B $\flat$ dim             | Bdim             |
| F#m7 ( $\flat$ 5) | Gm7 ( $\flat$ 5) | A $\flat$ m7 ( $\flat$ 5) | Am7 ( $\flat$ 5) | B $\flat$ m7 ( $\flat$ 5) | Bm7 ( $\flat$ 5) |
| F#aug             | Gaug             | A $\flat$ aug             | Aaug             | B $\flat$ aug             | Baug             |
| F#sus4            | Gsus4            | A $\flat$ sus4            | Asus4            | B $\flat$ sus4            | Bsus4            |
| F#7sus4           | G7sus4           | A $\flat$ 7sus4           | A7sus4           | B $\flat$ 7sus4           | B7sus4           |
| F#6               | G6               | A $\flat$ 6               | A6               | B $\flat$ 6               | B6               |
| F#m6              | Gm6              | A $\flat$ m6              | Am6              | B $\flat$ m6              | Bm6              |

# Settings That Are Stored After the Power Is Turned Off

## Settings That Are Stored After the Power Is Turned Off

---

### Panel Settings

The [Chorus] button (ON/OFF)

### Effect Menu

Rotary Speed

Rotary Color

### Function Menu

Metronome Sound

Lyric ON/OFF

### Utility Menu

After Touch Sensitivity

Registration Shift

Registration Arranger Update

Registration Transpose Update

Expression Curve

TX MIDI Channel (only the MIDI Output channel of the Control track)

MIDI In Mode

Send PC Switch

Master Tune

LCD Contrast

## Settings That Are Stored in the Registration Buttons

---

### Panel Settings

Registration Name

Selected Rhythms for each Rhythm group button

### Utility Menu

Registration Shift

Registration Arranger Update

Registration Transpose Update

## Settings That Are Stored in the Individual Registration Buttons

---

### Panel Settings

Solo [To Lower] button (ON/OFF)

[Bass Split] button (ON/OFF)

Bass [To Lower] button (ON/OFF)

[Manual Drums] button (ON/OFF)

[Manual Percussion] button (ON/OFF)

The Voices assigned for each part

The Reverb depth for each part

The Chorus settings (ON/OFF) of the voices for each part

The voices assigned to the [Others] buttons for each part

Footage tablet settings (Upper/Lower Organ Type,

Upper/Lower Footage, Percussion)

[Harmony Intelligence] button (ON/OFF)

Rotary [Fast/Slow] button (ON/OFF)

Sustain buttons (ON/OFF)

Rhythm Type

[Intro/Ending] button (ON/OFF)

[Sync Start] button (ON/OFF)

[Advanced] button (ON/OFF)

[Variation] button (ON/OFF)

[Chord Intelli] button (ON/OFF)

[Leading Bass] button (ON/OFF)

Part Balance [▲] [▼] buttons settings (Part Balance Volume)

Rotary [ON/OFF] button (ON/OFF)

Arranger [ON/OFF] button (ON/OFF)

Lower Voice [Hold] button (ON/OFF)

Transpose setting

Tempo setting

### Effect Menu

Reverb Type

Sustain Length

### Utility Menu

After Touch ON/OFF

Initial Touch ON/OFF

Pedal Bass Mode

Solo Mode

Left Foot Switch Assignment

Right Foot Switch Assignment

Damper Pedal Assignment

Pitch Bend Range

Manual Drums Set

Manual Percussion Set

Harmony Intelligence Type

Solo To Lower Mode

Solo Split Point

Bass Split Point

Chord Hold (ON/OFF)

Tx MIDI Channel (Upper, Lower, Pedal, Solo)

PC Number (Bank Select)

# Glossary

## Arrangement

This refers to changes that have been made in an original tune, by adding ■ new accompaniment or by changing the instruments used.

## Automatic Accompaniment

Automatic Accompaniment is automatic accompaniment when just a few keys in the lower section of the keyboard are pressed to specify the chord.

## Basic Chord

This refers to the most commonly used types of chord, which are generally the following six types: major chords, minor chords, minor seventh chords, minor seventh (b5) chords, dominant seventh chords, and diminished seventh chords.

## Chord

Notes of two or more pitches sounded simultaneously. Chords consisting of three notes are called "triads," and are the most basic type of chord.

## Chorus

An effect that adds spaciousness and richness to the sound.

## Ending

This is the last part of the accompaniment. When you stop playing the Automatic Accompaniment, the AT-90R plays an Ending appropriate for the Rhythm.

## Glide

An effect that temporarily lowers the pitch and then gradually returns it to normal.

## Intro

This is the introductory portion of an Automatic Accompaniment performance. The AT-90R plays an intro ideally suited to each Rhythm when it starts playing the Automatic Accompaniment.

## Inversion

When the lowest note of ■ chord is the root, the chord is said to be in "root position." In contrast, forms of ■ chord in which other notes are the lowest pitch are called "inversions."

## Mute

To silence a sound. The AT-90R provides a Track Mute function that allows you to turn off the track button indicator of a track on which music data has been recorded, so that the corresponding track will temporarily be silenced.

## Panel Settings

Settings such as sound selections, tempo, Rotary fast/slow.

## Pitch Bend

An effect that smoothly raises or lowers the pitch.

## Registration

A unit of data that contains the performance state of the instrument, such as sound selections and panel settings.

## Reverb

An effect that simulates the reverberation of a room or concert hall.

## Root Note

The root note is the basis of a chord. All chords are built on a root note, which is the part of the chord name given in uppercase letters.

## Rotary

An effect which simulates the modulation given to the sound when a rotating speaker is used. The Rotary effect produces two types of modulation: fast or slow.

## Split

A function which allows the keyboard to be divided into two or more areas, and a different sound assigned to each area. The point at which the keyboard is divided is called the "Split Point."

## Sustain

An effect that adds a decay to each note. The AT-90R allows sustain to be applied to the voices of the upper part, lower part, and pedal part.

## Vibrato

An effect that cyclically modulates the pitch.

## Voice

The AT-90R is able to produce the sounds of various instruments. These sounds are called "Voices."

## About ATELIER Series Sound Generator

---

The ATELIER series come equipped with GM / GS sound generators.

### General GM System

The General MIDI system is a set of recommendations which seeks to provide a way to go beyond the limitations of proprietary designs, and standardize the MIDI capabilities of sound generating devices. Sound generating devices and music data that meets the General MIDI standard bears the General MIDI logo. Music data bearing the General MIDI logo can be played back using any General MIDI sound generating unit to produce essentially the same musical performance.

### GS format

The GS Format is Roland's set of specifications for standardizing the performance of sound generating devices. In addition to including support for everything defined by the General MIDI System, the highly-compatible GS Format additionally offers an expanded number of sounds, provides for the editing of sounds, and spells out many details for a wide range of extra features, including effects such as reverb and chorus.

Designed with the future in mind, the GS Format can readily include new sounds and support new hardware features when they arrive.

Since it is upwardly compatible with the General MIDI System, Roland's GS Format is capable of reliably playing back GM Scores equally as well as it performs GS Music Data (music data that has been created with the GS Format in mind).

This product supports both the General MIDI system and the GS format, and can be used to play back music data carrying either of these logos.

# MIDI IMPLEMENTATION

Model:AT-90R  
Date:Jan.1.1999  
Version:1.00

## 1. Receive data

### ■Channel Voice Messages

#### ●Note off

| Status | 2nd byte | 3rd byte |
|--------|----------|----------|
| 8nH    | kkH      | vvH      |
| 9nH    | kkH      | 00H      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

kk = note number: 00H-7FH (0-127)

vv = note off velocity: 00H-7FH (0-127)

- \* For Drum Parts, these messages are received when Rx.NOTE OFF = ON for each Instrument.
- \* The velocity values of Note Off messages are ignored.

#### ●Note on

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| 9nH    | kkH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

kk = note number: 00H-7FH (0-127)

vv = note on velocity: 01H-7FH (1-127)

- \* Not received when Rx.NOTE MESSAGE = OFF. (Initial value is ON)
- \* For Drum Parts, not received when Rx.NOTE ON = OFF for each Instrument.

#### ●Polyphonic Key Pressure

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| AnH    | kkH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

kk = note number: 00H-7FH (0-127)

vv = key pressure: 00H-7FH (0-127)

- \* Not received when Rx.POLY PRESSURE (PAF) = OFF. (Initial value is ON)
- \* The resulting effect is determined by System Exclusive messages. With the initial settings, there will be no effect.
- \* Not Received in Keyboard Part.

#### ●Control Change

- \* When Rx.CONTROL CHANGE = OFF, all control change messages except for Channel Mode messages will be ignored.
- \* The value specified by a Control Change message will not be reset even by a Program Change, etc.

#### ○Bank Select (Controller number 0, 32)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 00H       | mmH      |
| BnH    | 20H       | llH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

mm, ll = Bank number: 00H, 00H-7FH, 7FH (bank.1-bank.16384), Initial Value = 00 00H (bank.1)

- \* Not received when Rx.BANK SELECT = OFF. "Rx.BANK SELECT" is set to OFF by "Turn General MIDI System On," and set to ON by "GS RESET." (Power-on default value is ON.)
- \* Bank Select processing will be suspended until a Program Change message is received.
- \* The GS format "Variation number" is the value of the Bank Select MSB (Controller number 0) expressed in decimal.

#### ○Modulation (Controller number 1)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 01H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Modulation depth: 00H-7FH (0-127)

- \* Not received when Rx.MODULATION = OFF. (Initial value is ON)
- \* The resulting effect is determined by System Exclusive messages. With the initial settings, this is Pitch Modulation Depth.

#### ○Portamento Time (Controller number 5)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 05H       | vvH      |

■ = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Portamento Time: 00H-7FH (0-127), Initial value = 00H (0)

- \* This adjusts the rate of pitch change when Portamento is ON or when using the Portamento Control. A value of 0 results in the fastest change.

#### ○Data Entry (Controller number 6, 38)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 06H       | mmH      |
| BnH    | 26H       | llH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

mm, ll = the value of the parameter specified by RPN/NRPN

#### ○Volume (Controller number 7)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 07H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Volume: 00H-7FH (0-127), Initial Value = 64H (100)

- \* Volume messages are used to adjust the volume balance of each Part.
- \* Not received when Rx.VOLUME = OFF. (Initial value is ON)

#### ○Pan (Controller number 10)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 0AH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = pan: 00H-40H-7FH (Left-Center-Right), Initial Value = 40H (Center)

- \* For Rhythm Parts, this is a relative adjustment of each Instrument's pan setting.
- \* Not received when Rx.PANPOT = OFF. (Initial value is ON)

#### ○Expression (Controller number 11)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 0BH       | vvH      |

■ = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Expression: 00H-7FH (0-127), Initial Value = 7FH (127)

- \* It can be used independently from Volume messages. Expression messages are used for musical expression within a performance; e.g., expression pedal movements, crescendo and decrescendo.
- \* Not received when Rx.EXPRESSION = OFF. (Initial value is ON)

#### ○Glide (Controller number 16)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 10H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127) 0-63 = OFF, 64-127 = ON

- \* It can be used on only keyboard part. Not received on GS part.

#### ○Hold 1 (Controller number 64)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 40H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127)

- \* Not received when Rx.HOLD1 = OFF. (Initial value is ON)

#### ○Portamento (Controller number 65)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 41H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127) 0-63 = OFF, 64-127 = ON

- \* Not received when Rx.PORTAMENTO = OFF. (Initial value is ON)



### ○Sostenuto (Controller number 66)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 42H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127) 0-63 = OFF, 64-127 = ON

- \* Not received when Rx.SOSTENUTO = OFF. (Initial value is ON)

### ○Soft (Controller number 67)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 43H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127) 0-63 = OFF, 64-127 = ON

- \* Not received when Rx.SOFT = OFF. (Initial value is ON)

### ○Portamento control (Controller number 64)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 54H       | kkH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

kk = source note number: 00H-7FH (0-127)

- \* A Note-on received immediately after a Portamento Control message will change continuously in pitch, starting from the pitch of the Source Note Number.
- \* If a voice is already sounding for a note number identical to the Source Note Number, this voice will continue sounding (i.e., legato) and will, when the next Note-on is received, smoothly change to the pitch of that Note-on.
- \* The rate of the pitch change caused by Portamento Control is determined by the Portamento Time value.

Example 1.

| On MIDI (Description)                 | Result                              |
|---------------------------------------|-------------------------------------|
| 90 3C 40 (Note on C4)                 | C4 on                               |
| B0 54 3C (Portamento Control from C4) | no change (C4 voice still sounding) |
| 90 40 40 (Note on E4)                 | glide from C4 to E4                 |
| 80 3C 40 (Note off C4)                | no change                           |
| 80 40 40 (Note off E4)                | E4 off                              |

Example 2.

| On MIDI (Description)                 | Result                                |
|---------------------------------------|---------------------------------------|
| B0 54 3C (Portamento Control from C4) | no change                             |
| 90 40 40 (Note on E4)                 | E4 is played with glide from C4 to E4 |
| 80 40 40 (Note off E4)                | E4 off                                |

### ○Effect 1 (Reverb Send Level) (Controller number 91)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 5BH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127), Initial Value = 28H (40)

- \* This message adjusts the Reverb Send Level of each Part.

### ○Effect 3 (Chorus Send Level) (Controller number 93)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 5DH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127), Initial Value = 00H (0)

- \* This message adjusts the Chorus Send Level of each Part.

### ○NRPN MSB/LSB (Controller number 98, 99)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 63H       | mmH      |
| BnH    | 62H       | llH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

mm = upper byte of the parameter number specified by NRPN

ll = lower byte of the parameter number specified by NRPN

- \* NRPN can be received when Rx.NRPN = ON. "Rx.NRPN" is set to OFF by power-on reset or by receiving "Turn General MIDI System On," and it is set to ON by "GS RESET."
- \* The value set by NRPN will not be reset even if Program Change or Reset All Controllers is received.

#### \*\*NRPN\*\*

The NRPN (Non Registered Parameter Number) message allows an extended range of control changes to be used.

To use these messages, you must first use NRPN MSB and NRPN LSB messages to specify the parameter to be controlled, and then use Data Entry messages to specify the value of the specified parameter. Once an NRPN parameter has been specified, all Data Entry messages received on that channel will modify the value of that parameter. To prevent accidents, it is recommended that you set RPN Null (RPN Number = 7FH/7FH) when you have finished setting the value of the desired parameter. Refer to Section 4. Supplementary material "Examples of actual MIDI messages" <Example 4> (p. 152). On the GS devices, Data entry LSB (llH) of NRPN is ignored, so it is no problem to send Data entry MSB (mmH) only (without Data entry LSB).

On the AT-90R, NRPN can be used to modify the following parameters.

| NRPN    | Data entry | Description                                                                                                                                                       |
|---------|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| MSB LSB | MSB        |                                                                                                                                                                   |
| 01H 08H | mmH        | Vibrato rate (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                             |
| 01H 09H | mmH        | Vibrato depth (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                            |
| 01H 0AH | mmH        | Vibrato delay (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                            |
| 01H 20H | mmH        | TVF cutoff frequency (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                     |
| 01H 21H | mmH        | TVF resonance (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                            |
| 01H 63H | mmH        | TVF&TVA Env. Attack time (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                 |
| 01H 64H | mmH        | TVF&TVA Env. Decay time (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                  |
| 01H 66H | mmH        | TVF&TVA Env. Release time (relative change on specified channel)<br>mm:0EH-40H-72H (-50 - 0 - +50)                                                                |
| 18H rrH | mmH        | Pitch coarse of drum instrument (relative change on specified drum instrument)<br>rr : key number of drum instrument<br>mm:00H-40H-7FH (-63 - 0 - +63 semitone)   |
| 1AH rrH | mmH        | TVA level of drum instrument (absolute change on specified drum instrument)<br>rr : key number of drum instrument<br>mm:00H-7FH (zero-maximum)                    |
| 1CH rrH | mmH        | Panpot of drum instrument (absolute change on specified drum instrument)<br>rr : key number of drum instrument<br>mm:00H, 01H-40H-7FH (Random, Left-Center-Right) |
| 1DH rrH | mmH        | Reverb send level of drum instrument (absolute change on specified drum instrument)<br>rr : key number of drum instrument<br>mm: 01H-7FH (zero-maximum)           |
| 1EH rrH | mmH        | Chorus send level of drum instrument (absolute change on specified drum instrument)<br>rr : key number of drum instrument<br>mm: 01H-7FH (zero-maximum)           |

- \* Parameters marked "relative change" will change relative to the preset value.
- \* Parameters marked "absolute change" will be set to the absolute value of the parameter, regardless of the preset value.

## ORPN MSB/LSB (Controller number 100, 101)

| Status | 2nd byte | 3rd byte |
|--------|----------|----------|
| BnH    | 65H      | mmH      |
| BnH    | 64H      | llH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

mm = upper byte of parameter number specified by RPN

ll = lower byte of parameter number specified by RPN

- Not received when Rx.RPN = OFF. (Initial value is ON)
- The value specified by RPN will not be reset even by messages such as Program Change or Reset All Controller.

### \*\*RPN\*\*

The RPN (Registered Parameter Number) messages are expanded control changes, and each function of an RPN is described by the MIDI Standard.

To use these messages, you must first use RPN MSB and RPN LSB messages to specify the parameter to be controlled, and then use Data Entry messages to specify the value of the specified parameter. Once an RPN parameter has been specified, all Data Entry messages received on that channel will modify the value of that parameter. To prevent accidents, it is recommended that you set RPN Null (RPN Number = 7FH/7FH) when you have finished setting the value of the desired parameter. Refer to Section 4. "Examples of actual MIDI messages" <Example 4> (p. 152).

On the AT-90R, RPN can be used to modify the following parameters.

| RPN     | Data entry                                                                                                                                                                                                                                                              |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| MSB LSB | MSB LSB Explanation                                                                                                                                                                                                                                                     |
| 00H 00H | mmH --- Pitch Bend Sensitivity<br>mm: 00H-18H (0-24 semitones), Initial Value = 02H (2 semitones)<br>ll: ignored (processed as 00h)<br>specify up to 2 octaves in semitone steps                                                                                        |
| 00H 01H | mmH llH Master Fine Tuning<br>mm, ll: 00 00H - 40 00H - 7F 7FH (-100 - 0 - +99.99 cents), Initial Value = 40 00H (0 cent)<br>ll: ignored (processed as 00h)<br>specify up to 2 octaves in semitone steps<br>Refer to 4. Supplementary material, "About tuning" (p. 153) |
| 00H 02H | mmH --- Master Coarse Tuning<br>mm: 28H - 40H - 58H (-24 - 0 - +24 semitones), Initial Value = 40H (0 cent)<br>ll: ignored (processed as 00h)                                                                                                                           |
| 7FH 7FH | --- -- RPN null<br>Set condition where RPN and NRPN are unspecified. The data entry messages after set RPN null will be ignored. (No Data entry messages are required after RPN null).<br>Settings already made will not change.<br>mm, ll: ignored                     |

## ●Program Change

| Status | 2nd bytes |
|--------|-----------|
| CnH    | ppH       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

pp = Program number: 00H-7FH (prog.1-prog.128)

- Not received when Rx.PROGRAM CHANGE = OFF. (Initial value is ON)
- After a Program Change message is received, the sound will change beginning with the next Note-on. Voices already sounding when the Program Change message was received will not be affected.
- For Drum Parts, Program Change messages will not be received on bank numbers 129-16384 (the value of Control Number 0 is other than 0 (00H)).
- When MIDI-IN Mode = Mode-2, it should be used System Exclusive messages to change the voice of keyboard part. (p. 147)

## ●Channel Pressure

| Status | 2nd bytes |
|--------|-----------|
| DnH    | vvH       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Channel Pressure: 00H-7FH (0-127)

- Not received when Rx.CH PRESSURE (CAf) = OFF. (Initial value is ON)
- The resulting effect is determined by System Exclusive messages. With the initial settings there will be no effect.
- The initial setting of Keyboard part is Vibrato depth. It can not be changed.

## ●Pitch Bend Change

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| EnH    | llH      | mmH       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

mm, ll = Pitch Bend value: 00 00H - 40 00H - 7F 7FH (-8192 - 0 - +8191)

- Not received when Rx.PITCH BEND = OFF. (Initial value is ON)
- The resulting effect is determined by System Exclusive messages. With the initial settings the effect is Pitch Bend.

## ■Channel Mode Messages

### ●All Sounds Off (Controller number 120)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 78H      | 00H       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

- When this message is received, all currently-sounding notes on the corresponding channel will be turned off immediately.

### ●Reset All Controllers (Controller number 121)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 79H      | 00H       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

- When this message is received, the following controllers will be set to their reset values.

| Controller              | Reset value                                |
|-------------------------|--------------------------------------------|
| Pitch Bend Change       | ±0 (Center)                                |
| Polyphonic Key Pressure | 0 (off)                                    |
| Channel Pressure        | 0 (off)                                    |
| Modulation              | 0 (off)                                    |
| Expression              | 127 (max)                                  |
| Hold 1                  | 0 (off)                                    |
| Portamento              | 0 (off)                                    |
| Sostenuto               | 0 (off)                                    |
| Soft                    | 0 (off)                                    |
| RPN                     | unset; previously set data will not change |
| NRPN                    | unset; previously set data will not change |

### ●All Notes Off (Controller number 123)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 7BH      | 00H       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

- When All Notes Off is received, all notes on the corresponding channel will be turned off. However if Hold 1 or Sostenuto is ON, the sound will be continued until these are turned off.

### ●OMNI OFF (Controller number 124)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 7CH      | 00H       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

- The same processing will be carried out as when All Notes Off is received.

### ●OMNI ON (Controller number 125)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 7DH      | 00H       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

- OMNI ON is only recognized as "All notes off"; the Mode doesn't change (OMNI OFF remains).

## ●MONO (Controller number 126)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 7EH      | mmH       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
mm = mono number: 00H-10H (0-16)

- \* The same processing will be carried out as when All Sounds Off and All Notes Off is received, and the corresponding channel will be set to Mode 4 (M = 1) regardless of the value of "mono number."

## ●POLY (Controller number 127)

| Status | 2nd byte | 3rd bytes |
|--------|----------|-----------|
| BnH    | 7FH      | 00H       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

- \* The same processing will be carried out as when All Sounds Off and All Notes Off is received, and the corresponding channel will be set to Mode 3.

## ■System Realtime Message

### ●Active Sensing

| Status |
|--------|
| FEH    |

- \* When Active Sensing is received, the unit will begin monitoring the intervals of all further messages. While monitoring, if the interval between messages exceeds 420 ms, the same processing will be carried out as when All Sounds Off, All Notes Off and Reset All Controllers are received, and message interval monitoring will be halted.

## ■System Exclusive Message

| Status | Data byte            | Status |
|--------|----------------------|--------|
| F0H    | iiH, ddH, ....., eeH | F7H    |

F0H: System Exclusive Message status  
ii = ID number: an ID number (manufacturer ID) to indicate the manufacturer whose Exclusive message this is. Roland's manufacturer ID is 41H.  
ID numbers 7EH and 7FH are extensions of the MIDI standard; Universal Non-realtime Messages (7EH) and Universal Realtime Messages (7FH).  
dd, ..., ee = data: 00H-7FH (0-127)  
F7H: EOX (End Of Exclusive)

The System Exclusive Messages received by the AT-90R are; messages related to mode settings, Universal Realtime System Exclusive messages and Data Set (DT1).

### ●System exclusive messages related to mode settings

These messages are used to initialize a device to GS or General MIDI mode, or change the operating mode. When creating performance data, a "Turn General MIDI System On" message should be inserted at the beginning of a General MIDI score, and a "GS Reset" message at the beginning of a GS music data. Each song should contain only one mode message as appropriate for the type of data. (Do not insert two or more mode setting messages in a single song.)

"Turn General MIDI System On" and "Turn General MIDI System Off" use Universal Non-realtime Message format. "GS Reset" use Roland system exclusive format "Data Set 1 (DT1)."

#### ○Turn General MIDI System On

This is a command message that resets the internal settings of the unit to the General MIDI initial state (General MIDI System-Level 1). After receiving this message AT-90R, will automatically be set to the proper condition for correctly playing a General MIDI score.

| Status | Data byte                                  | Status |
|--------|--------------------------------------------|--------|
| F0H    | 7EH, 7FH, 09H, 01H                         | F7H    |
| Byte   | Explanation                                |        |
| F0H    | Exclusive status                           |        |
| 7EH    | ID number (Universal Non-realtime Message) |        |
| 7FH    | Device ID (Broadcast)                      |        |
| 09H    | Sub ID#1 (General MIDI Message)            |        |
| 01H    | Sub ID#2 (General MIDI On)                 |        |
| F7H    | EOX (End Of Exclusive)                     |        |

- \* When this message is received, Rx.BANK SELECT will be OFF and Rx.NRPN will be OFF.
- \* There must be an interval of at least 50 ms between this message and the next message.

#### ○General MIDI System Off

| Status | Data byte                                  | Status |
|--------|--------------------------------------------|--------|
| F0H    | 7EH, 7FH, 09H, 02H                         | F7H    |
| Byte   | Explanation                                |        |
| F0H    | Exclusive status                           |        |
| 7EH    | ID number (Universal Non-realtime Message) |        |
| 7FH    | Device ID (Broadcast)                      |        |
| 09H    | sub-ID#1 (General MIDI message)            |        |
| 02H    | sub-ID#2 (General MIDI Off)                |        |
| 40H    | EOX (End of exclusive)                     |        |

- \* There must be an interval of at least 50 ms between this message and the next.

#### ○GS reset

GS Reset is a command message that resets the internal settings of a device to the GS initial state. This message will appear at the beginning of GS music data, and a GS device that receives this message will automatically be set to the proper state to correctly playback GS music data.

| Status | Data byte                                                  | Status |
|--------|------------------------------------------------------------|--------|
| F0H    | 41H, 10H, 42H, 12H, 40H, 00H, 7FH, 00H, 41H                | F7H    |
| Byte   | Explanation                                                |        |
| F0H    | Exclusive status                                           |        |
| 41H    | ID number (Roland)                                         |        |
| 10H    | Device ID (dev: 00H-1FH (1-32), Initial value is 10H (17)) |        |
| 42H    | Model ID (GS)                                              |        |
| 12H    | Command ID (DT1)                                           |        |
| 40H    | Address MSB                                                |        |
| 00H    | Address                                                    |        |
| 7FH    | Address LSB                                                |        |
| 00H    | Data (GS reset)                                            |        |
| 41H    | Checksum                                                   |        |
| F7H    | EOX (End Of Exclusive)                                     |        |

- \* When this message is received, Rx.NRPN will be ON.
- \* There must be an interval of at least 50 ms between this message and the next.

#### ○Exit GS mode

| Status | Data byte                                   | Status |
|--------|---------------------------------------------|--------|
| F0H    | 41H, 10H, 42H, 12H, 40H, 00H, 7FH, 7FH, 42H | F7H    |
| Byte   | Explanation                                 |        |
| F0H    | Exclusive status                            |        |
| 41H    | ID number (Roland)                          |        |
| 10H    | Device ID                                   |        |
| 42H    | Model ID (GS)                               |        |
| 12H    | Command ID (DT1)                            |        |
| 40H    | Address MSB                                 |        |
| 00H    |                                             |        |
| 7FH    | Address LSB                                 |        |
| 7FH    | Data (Exit GS mode)                         |        |
| 42H    | Checksum                                    |        |
| F7H    | EOX (End of exclusive)                      |        |

- \* There must be an interval of at least 50 ms between this message and the next.

## ●Universal Realtime System Exclusive Messages

#### ○Master volume

| Status | Data byte                              | Status |
|--------|----------------------------------------|--------|
| F0H    | 7FH, 7FH, 04H, 01H, 11H, mmH           | F7H    |
| Byte   | Explanation                            |        |
| F0H    | Exclusive status                       |        |
| 7FH    | ID number (universal realtime message) |        |
| 7FH    | Device ID (Broadcast)                  |        |
| 04H    | Sub ID#1 (Device Control messages)     |        |
| 01H    | Sub ID#2 (Master Volume)               |        |
| 11H    | Master volume lower byte               |        |
| mmH    | Master volume upper byte               |        |
| F7H    | EOX (End Of Exclusive)                 |        |

- \* The lower byte (11H) of Master Volume will be handled as 00H.

## ●Universal Nonrealtime System Exclusive Messages

### ○Identity Request Message

| Status | Data byte          | Status |
|--------|--------------------|--------|
| F0H    | 7FH, 10H, 06H, 01H | F7H    |

| Byte | Explanation                            |
|------|----------------------------------------|
| F0H  | Exclusive status                       |
| 7FH  | ID number (universal realtime message) |
| 10H  | Device ID                              |
| 06H  | Sub ID#1 (General Information)         |
| 01H  | Sub ID#2 (Identity Request)            |
| F7H  | EOX (End Of Exclusive)                 |

- \* The "dev" is own device number or 7FH (Broadcast)

### ●Data transmission

AT-90R can receive the various parameters using System Exclusive messages. The exclusive message of GS format data has a model ID of 42H and a device ID of 10H (17), and it is common to all the GS devices.

#### ○Data set 1DT1

This is the message that actually performs data transmission, and is used when you wish to transmit the data.

| Status | Data byte                                            | Status |
|--------|------------------------------------------------------|--------|
| F0H    | 41H, 10H, 42H, 12H, aaH, bbH, ccH, ddH, ... eeH, sum | F7H    |

| Byte | Explanation                                                                                                |
|------|------------------------------------------------------------------------------------------------------------|
| F0H  | Exclusive status                                                                                           |
| 41H  | ID number (Roland)                                                                                         |
| 10H  | Device ID                                                                                                  |
| 42H  | Model ID (GS)                                                                                              |
| 12H  | Command ID (DT1)                                                                                           |
| aaH  | Address MSB: upper byte of the starting address of the transmitted data                                    |
| bbH  | Address: middle byte of the starting address of the transmitted data                                       |
| ccH  | Address LSB: lower byte of the starting address of the transmitted data                                    |
| ddH  | Data: the actual data to be transmitted. Multiple bytes of data are transmitted starting from the address. |
| :    |                                                                                                            |
| :    |                                                                                                            |
| eeH  | Data                                                                                                       |
| sum  | Checksum                                                                                                   |
| F7H  | EOX (End Of Exclusive)                                                                                     |

- \* The amount of data that can be transmitted at one time depends on the type of data, and data can be received only from the specified starting address and size. Refer to the Address and Size given in Section 3 (p. 146).
- \* Data larger than 128 bytes must be divided into packets of 128 bytes or less. If "Data Set 1" is transmitted successively, there must be an interval of at least 40 ms between packets.
- \* Regarding the checksum please refer to section 4 (p. 152).

## 2. Transmit data

Arranger and composer data can not be transmitted.

### ■Channel Voice Messages

#### ●Note off

##### ○Upper Keyboard

| Status | 2nd byte | 3rd byte |
|--------|----------|----------|
| 8nH    | kkH      | 40H      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
: Initial Value = CH (ch.13)  
kk = note number: 30H-67H (48-103)

- \* Note off message is sent out with the velocity of 40H.

##### ○Lower Keyboard

| Status | 2nd byte | 3rd byte |
|--------|----------|----------|
| 8nH    | kkH      | 40H      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
: Initial Value = BH (ch.12)  
kk = note number: 1CH-67H (28-103)

- \* Note off message is sent out with the velocity of 40H.

##### ○Bass Pedalboard

| Status | 2nd byte | 3rd byte |
|--------|----------|----------|
| 8nH    | kkH      | 40H      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
: Initial Value = DH (ch.14)  
kk = note number: 24H-3CH (36-60)

- \* Note off message is sent out with the velocity of 40H.

#### ●Note on

##### ○Upper Keyboard

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| 9nH    | kkH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
: Initial Value = CH (ch.13)  
kk = note number: 30H-67H (48-103)  
vv = note on velocity: 01H-7FH (1-127)

##### ○Lower Keyboard

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| 9nH    | kkH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
: Initial Value = BH (ch.12)  
kk = note number: 1CH-67H (28-103)  
vv = note on velocity: 01H-7FH (1-127)

##### ○Bass Pedalboard

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| 9nH    | kkH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
: Initial Value = BH (ch.12)  
kk = note number: 24H-3CH (36-60)  
vv = note on velocity: 01H-7FH (1-127)

#### ●Control Change

##### ○Bank Select (Controller number 0, 32)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 00H       | mmH      |
| BnH    | 20H       | llH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)  
mm, ll = Bank number: 00H, 00H-7FH, 7FH (bank.1-bank.16384)

### ○Expression (Controller number 11)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 0BH       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Expression: 00H-7FH (0-127)

### ○Hold 1 (Controller number 64)

| Status | 2nd bytes | 3rd byte |
|--------|-----------|----------|
| BnH    | 40H       | vvH      |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

vv = Control value: 00H-7FH (0-127)

### ●Program Change

| Status | 2nd bytes |
|--------|-----------|
| CnH    | ppH       |

n = MIDI channel number: 0H-FH (ch.1-ch.16)

pp = Program number: 00H-7FH (prog.1-prog.128)

## ■System Realtime Message

### ●Realtime Clock

| Status |
|--------|
| F8H    |

### ●Start

| Status |
|--------|
| FAH    |

### ●Continue

| Status |
|--------|
| FBH    |

### ●Stop

| Status |
|--------|
| FCH    |

- \* This will be transmitted constantly at intervals of approximately 250 ms.

## ■System exclusive messages

### ○Identity Reply

| Status | Data byte                                                            | Status |
|--------|----------------------------------------------------------------------|--------|
| F0H    | 7EH, 10H, 06H, 02H, 41H, 42H, 00H, 05H, 03H, 00H, 01H, 00H, 00H, F7H | F7H    |

| Byte | Explanation                                         |
|------|-----------------------------------------------------|
| F0H  | Exclusive status                                    |
| 7EH  | ID number (universal non-realtime message)          |
| 10H  | Device ID (use the same as the device ID of Roland) |
| 06H  | Sub ID#1 (General Information)                      |
| 02H  | Sub ID#2 (Identity Reply)                           |
| 41H  | ID number (Roland)                                  |
| 42H  | Device family code (LSB)                            |
| 00H  | Device family code (MSB)                            |
| 05H  | Device family number code (LSB)                     |
| 03H  | Device family number code (MSB)                     |
| 00H  | Software revision level                             |
| 01H  | Software revision level                             |
| 00H  | Software revision level                             |
| 00H  | Software revision level                             |
| F7H  | EOX (End of Exclusive)                              |

### 3. Parameter Address Map (Model ID = 42H)

This map indicates address, size, Data (range), Parameter, Description, and Default Value of parameters which can be transferred using and "Data set 1 (DT1)."  
All the numbers of address, size, Data, and Default Value are indicated in 7-bit Hexadecimal-form.

#### ■Address Block map

An outlined address map of the Exclusive Communication is as follows;

| Address (H) | Block                                                           |
|-------------|-----------------------------------------------------------------|
| 40 00 00    | ↑<br>  SYSTEM PARAMETERS   Individual<br>↑                      |
| 40 01 3F    | ↑                                                               |
| 40 1x 00    | ↑<br>  PART PARAMETERS   Individual<br>  (x = 0-F)  <br>↑       |
| 40 2x 5A    | ↑                                                               |
| 41 m0 00    | ↑<br>  SRUM SETUP PARAMETERS   Individual<br>  (m = 0-1)  <br>↑ |
| 41 m8 7F    | ↑                                                               |
| 48 00 00    | ↑<br>  SYSTEM PARAMETERS   Bulk<br>↑                            |
| 48 01 10    | ↑<br>  PART PARAMETERS   Bulk<br>↑                              |
| 48 1D 0F    | ↑                                                               |
| 49 m0 00    | ↑<br>  DRUM SETUP PARAMETER   Bulk<br>  (m = 0-1)  <br>↑        |
| 49 mE 17    | ↑                                                               |

There are two ways in which GS data is transmitted: Individual Parameter Transmission in which individual parameters are transmitted one by one, and Bulk Dump Transmission in which a large amount of data is transmitted at once.

#### ■Individual Parameters

Individual Parameter Transmission transmits data (or requests data) for one parameter as one exclusive message (one packet of "F0 ..... F7").

In Individual Parameter Transmission, you must use the Address and Size listed in the following "Parameter Address Map." Addresses marked at "#" cannot be used as starting addresses.

#### ●System Parameters [Model ID = 62H]

Parameters related to the system of the device are called System Parameters.

|          |          |       |                       |                                                                                                                   |     |        |
|----------|----------|-------|-----------------------|-------------------------------------------------------------------------------------------------------------------|-----|--------|
| 00 00 00 | 00 00 01 | 00-07 | REVERB MACRO          | 00: Room 1<br>01: Room 2<br>02: Room 3<br>03: Hall 1<br>04: Hall 2<br>05: Plate<br>06: Delay<br>07: Panning Delay | 04  | Hall 2 |
| 00 00 01 | 00 00 01 | 00-7F | REVERB LEVEL          | 0-127                                                                                                             | 40  | 64     |
| 00 00 02 | 00 00 01 | 00-01 | ROTARY BYPASS         | OFF/ON                                                                                                            | 00  |        |
| 00 00 03 | 00 00 01 | 00-01 | ROTARY SLOW/FAST      | SLOW/FAST                                                                                                         | 00  | Slow   |
| 00 00 08 | 00 00 01 | 00-01 | LOWER HOLD            | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 09 | 00 00 01 | 00-01 | BASS POLYPHONIC       | MONO/POLY                                                                                                         | 00  | MONO   |
| 00 00 10 | 00 00 01 | 00-01 | UPPER SUSTAIN SWITCH  | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 11 | 00 00 01 | 00-02 | UPPER SUSTAIN LENGTH  | 00:SHORT<br>01:MIDDLE<br>02:LONG                                                                                  | 01  | MIDDLE |
| 00 00 12 | 00 00 01 | 00-01 | LOWER SUSTAIN SWITCH  | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 13 | 00 00 01 | 00-02 | LOWER SUSTAIN LENGTH  | 00:SHORT<br>01:MIDDLE<br>02:LONG                                                                                  | 01  | MIDDLE |
| 00 00 14 | 00 00 01 | 00-01 | PEDAL SUSTAIN SWITCH  | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 15 | 00 00 01 | 00-02 | PEDAL SUSTAIN LENGTH  | 00:SHORT<br>01:MIDDLE<br>02:LONG                                                                                  | 01  | MIDDLE |
| 00 00 20 | 00 00 01 | 00-01 | CHORD INTELLIGENCE    | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 21 | 00 00 01 | 00-01 | CHORD HOLD            | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 22 | 00 00 01 | 00-01 | LEADING BASS          | OFF/ON                                                                                                            | 00  | OFF    |
| 00 00 23 | 00 00 01 | 00-7F | ACCOMP VOLUME         | 0-127                                                                                                             | 100 |        |
| 00 00 24 | 00 00 01 | 00-7F | ACCOMP REVERB DEPTH   | 0-127                                                                                                             | 64  |        |
| 00 00 25 | 00 00 01 | 00-7F | A.RHYTHM REVERB DEPTH | 0-127                                                                                                             | 64  |        |
| 00 00 26 | 00 00 01 | 00-7F | A.BASS REVERB DEPTH   | 0-127                                                                                                             | 64  |        |

## ●Part Parameters [Model ID = 62H]

### ○Upper Part Information

p...PART NUMBER (0-2),

|           |          | Organ Part      | p = 0           |             |     |     |
|-----------|----------|-----------------|-----------------|-------------|-----|-----|
|           |          | Symphonic Part  | p = 1           |             |     |     |
|           |          | Orchestral Part | p = 2           |             |     |     |
| 01 0p 00  | 00 00 01 | 00-01           | MUTE            | OFF/MUTE    | 00  | OFF |
| 01 0p 01  | 00 00 03 | 00-7F           | TONE NUMBER     | P.C. VALUE  | 00  |     |
| 01 0p 02# |          | 00-7F           | BANK SELECT MSB | CC#20 VALUE | 00  |     |
| 01 0p 03# |          | 00-7F           | BANK SELECT LSB | CC#00 VALUE | 00  |     |
| 01 0p 04  | 00 00 01 | 00-7F           | VOLUME          | 0-127       | 100 |     |
| 01 0p 05  | 00 00 01 | 00-7F           | REVERB DEPTH    | 0-127       | 64  |     |
| 01 0p 06  | 00 00 01 | 00-01           | CHORUS SWITCH   | OFF/ON      | OFF |     |
| 01 0p 07  | 00 00 01 | 28-58           | KEY SHIFT       | -24 - +24   | 00  |     |

### ○Lower Part Information

p...PART NUMBER (0-2),

|           |          | Organ Part      | p = 0           |             |     |     |
|-----------|----------|-----------------|-----------------|-------------|-----|-----|
|           |          | Symphonic Part  | p = 1           |             |     |     |
|           |          | Orchestral Part | p = 2           |             |     |     |
| 01 1p 00  | 00 00 01 | 00-01           | MUTE            | OFF/MUTE    | 00  | OFF |
| 01 1p 01  | 00 00 03 | 00-7F           | TONE NUMBER     | P.C. VALUE  | 00  |     |
| 01 1p 02# |          | 00-7F           | BANK SELECT MSB | CC#20 VALUE | 00  |     |
| 01 1p 03# |          | 00-7F           | BANK SELECT LSB | CC#00 VALUE | 00  |     |
| 01 1p 04  | 00 00 01 | 00-7F           | VOLUME          | 0-127       | 100 |     |
| 01 1p 05  | 00 00 01 | 00-7F           | REVERB DEPTH    | 0-127       | 64  |     |
| 01 1p 06  | 00 00 01 | 00-01           | CHORUS SWITCH   | OFF/ON      | OFF |     |
| 01 1p 07  | 00 00 01 | 28-58           | KEY SHIFT       | -24 - +24   | 00  |     |

### ○Pedal Bass Part Information

p...PART NUMBER (0-2),

|           |          | Organ Part      | p = 0           |             |     |     |
|-----------|----------|-----------------|-----------------|-------------|-----|-----|
|           |          | Orchestral Part | p = 2           |             |     |     |
| 01 2p 00  | 00 00 01 | 00-01           | MUTE            | OFF/MUTE    | 00  | OFF |
| 01 2p 01  | 00 00 03 | 00-7F           | TONE NUMBER     | P.C. VALUE  | 00  |     |
| 01 2p 02# |          | 00-7F           | BANK SELECT MSB | CC#20 VALUE | 00  |     |
| 01 2p 03# |          | 00-7F           | BANK SELECT LSB | CC#00 VALUE | 00  |     |
| 01 2p 04  | 00 00 01 | 00-7F           | VOLUME          | 0-127       | 100 |     |
| 01 2p 05  | 00 00 01 | 00-7F           | REVERB DEPTH    | 0-127       | 64  |     |
| 01 2p 07  | 00 00 01 | 28-58           | KEY SHIFT       | -24 - +24   | 00  |     |

### ○Solo Part Information

|           |          |       |                 |             |     |     |
|-----------|----------|-------|-----------------|-------------|-----|-----|
| 01 30 00  | 00 00 01 | 00-01 | MUTE            | OFF/MUTE    | 00  | OFF |
| 01 30 01  | 00 00 03 | 00-7F | TONE NUMBER     | P.C. VALUE  | 00  |     |
| 01 30 02# |          | 00-7F | BANK SELECT MSB | CC#20 VALUE | 00  |     |
| 01 30 03# |          | 00-7F | BANK SELECT LSB | CC#00 VALUE | 00  |     |
| 01 30 04  | 00 00 01 | 00-7F | VOLUME          | 0-127       | 100 |     |
| 01 30 05  | 00 00 01 | 00-7F | REVERB DEPTH    | 0-127       | 64  |     |
| 01 30 07  | 00 00 01 | 28-58 | KEY SHIFT       | -24 - +24   | 00  |     |

### ○Manual Drum Part Information

|           |          |       |                   |             |     |     |
|-----------|----------|-------|-------------------|-------------|-----|-----|
| 01 40 00  | 00 00 01 | 00-01 | MUTE              | OFF/MUTE    | 00  | OFF |
| 01 40 01  | 00 00 03 | 00-7F | RHYTHM SET NUMBER | P.C. VALUE  | 00  |     |
| 01 40 02# |          | 00-7F | BANK SELECT MSB   | CC#20 VALUE | 00  |     |
| 01 40 03# |          | 00-7F | BANK SELECT LSB   | CC#00 VALUE | 00  |     |
| 01 40 04  | 00 00 01 | 00-7F | VOLUME            | 0-127       | 100 |     |
| 01 40 05  | 00 00 01 | 00-7F | REVERB DEPTH      | 0-127       | 64  |     |

### ○Manual Percussion Part Information

|           |          |       |                   |             |     |     |
|-----------|----------|-------|-------------------|-------------|-----|-----|
| 01 50 00  | 00 00 01 | 00-01 | MUTE              | OFF/MUTE    | 00  | OFF |
| 01 50 01  | 00 00 03 | 00-7F | RHYTHM SET NUMBER | P.C. VALUE  | 00  |     |
| 01 50 02# |          | 00-7F | BANK SELECT MSB   | CC#20 VALUE | 00  |     |
| 01 50 03# |          | 00-7F | BANK SELECT LSB   | CC#00 VALUE | 00  |     |
| 01 50 04  | 00 00 01 | 00-7F | VOLUME            | 0-127       | 100 |     |
| 01 50 05  | 00 00 01 | 00-7F | REVERB DEPTH      | 0-127       | 64  |     |

### ○Footage Information

x...KEYBOARD NUMBER (0-2),  
 Upper Keyboardk = 0  
 Lower Keyboardk = 1

|          |          |       |               |                 |    |       |
|----------|----------|-------|---------------|-----------------|----|-------|
| 02 0k 00 | 00 00 01 | 00-7F | FOOTAGE MUTE  | 00(OFF), 7F(ON) | 00 | OFF   |
| 02 0k 01 | 00 00 01 | 00-7F | FOOTAGE LEVEL | 00 - 7F         | 00 | OFF   |
| 02 0k 02 | 00 00 0B | 00-7F | FOOTAGE SET   | 00:Flute        | 00 | Flute |

|           |       |                     |                  |    |     |
|-----------|-------|---------------------|------------------|----|-----|
| 02 0k 03# | 00-7F | FOOTAGELEVEL 16'    | 02:Pipe          |    |     |
| 02 0k 04# | 00-7F | FOOTAGELEVEL 5+1/3' | 03:Theater       |    |     |
| 02 0k 05# | 00-7F | FOOTAGELEVEL 8'     | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 06# | 00-7F | FOOTAGELEVEL 4'     | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 07# | 00-7F | FOOTAGELEVEL 2+2/3' | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 08# | 00-7F | FOOTAGELEVEL 2'     | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 09# | 00-7F | FOOTAGELEVEL 1+3/5' | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 0A# | 00-7F | FOOTAGELEVEL 1+1/3' | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 0B# | 00-7F | FOOTAGELEVEL 1'     | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 0C# | 00-7F | EXTRAFOOTAGE        | 00(OFF), 0F(ON)  | 00 | OFF |
| 02 0k 0D# | 00-7F | PERCUSSION          | 00(OFF)          | 00 | OFF |
|           |       |                     | 01(4, Short)     |    |     |
|           |       |                     | 02(2+2/3, Short) |    |     |
|           |       |                     | 41(4, Long)      |    |     |
|           |       |                     | 42(2+2/3, Long)  |    |     |
| 02 0k 0E# | 00-7F | REVERB SEND         | 00 - 7F          | 00 | OFF |

## ●System Parameters [Model ID = 42H]

Parameters related to the system of the device are called System Parameters.

| Address (H)                                                            | Size (H) | Data (H)  | Parameter           | Description                          | Default Value (H) | Description   |
|------------------------------------------------------------------------|----------|-----------|---------------------|--------------------------------------|-------------------|---------------|
| 40 00 00                                                               | 00 00 04 | 0018-07E8 | MASTER TUNE         | -100.0 - +100.0 [cent]               | 00 04 00 00       | 0 [cent]      |
| 40 00 01#                                                              |          |           | Use nibblized data. |                                      |                   |               |
| 40 00 02#                                                              |          |           |                     |                                      |                   |               |
| 40 00 03#                                                              |          |           |                     |                                      |                   |               |
| * Refer to section 4. Supplementary material, "About tuning" (p. 153). |          |           |                     |                                      |                   |               |
| 40 00 04                                                               | 00 00 01 | 00-7F     | MASTER VOLUME       | 0-127<br>(= F0 7F 7F 04 01 00 vv F7) | 7F                | 127           |
| 40 00 05                                                               | 00 00 01 | 28-58     | MASTER KEY-SHIFT    | -24 - +24 [semitones]                | 40                | 0 [semitones] |
| 40 00 06                                                               | 00 00 01 | 01-7F     | MASTER PAN          | -63 (LEFT) - +63 (RIGHT)             | 40                | 0 (CENTER)    |
| 40 00 7F                                                               | 00 00 01 | 00        | MODE SET            | 00 = GS Reset<br>(Rx. only)          | 127 = Exit GS     |               |

\* Refer to "System exclusive messages related to Mode settings" (p. 143).

|           |          |       |               |                     |    |   |
|-----------|----------|-------|---------------|---------------------|----|---|
| 40 01 10  | 00 00 10 | 00-40 | VOICE RESERVE | Part 10 (Drum Part) | 02 | 2 |
| 40 01 11# |          |       |               | Part 1              | 06 | 6 |
| 40 01 12# |          |       |               | Part 2              | 02 | 2 |
| 40 01 13# |          |       |               | Part 3              | 02 | 2 |
| 40 01 14# |          |       |               | Part 4              | 02 | 2 |
| 40 01 15# |          |       |               | Part 5              | 02 | 2 |
| 40 01 16# |          |       |               | Part 6              | 02 | 2 |
| 40 01 17# |          |       |               | Part 7              | 02 | 2 |
| 40 01 18# |          |       |               | Part 8              | 02 | 2 |
| 40 01 19# |          |       |               | Part 9              | 02 | 2 |
| 40 01 1A# |          |       |               | Part 11             | 00 | 0 |
| 40 01 :#  |          |       |               | :                   |    |   |
| 40 01 1F# |          |       |               | Part 16             | 00 | 0 |

\* The sum total of voices in the voice reserve function must be equal to or less than the number of the maximum polyphony. The maximum polyphony of the AT-90R is 64. For compatibility with other GS models, it is recommended that the maximum polyphony be equal or less than 24.

|          |          |       |                       |                                                                                                                   |    |        |
|----------|----------|-------|-----------------------|-------------------------------------------------------------------------------------------------------------------|----|--------|
| 40 01 30 | 00 00 01 | 00-07 | REVERB MACRO          | 00: Room 1<br>01: Room 2<br>02: Room 3<br>03: Hall 1<br>04: Hall 2<br>05: Plate<br>06: Delay<br>07: Panning Delay | 04 | Hall 2 |
| 40 01 31 | 00 00 01 | 00-07 | REVERB CHARACTER      | 0-7                                                                                                               | 04 | 4      |
| 40 01 32 | 00 00 01 | 00-07 | REVERB PRE-LPF        | 0-7                                                                                                               | 00 | 0      |
| 40 01 33 | 00 00 01 | 00-7F | REVERB LEVEL          | 0-127                                                                                                             | 40 | 64     |
| 40 01 34 | 00 00 01 | 00-7F | REVERB TIME           | 0-127                                                                                                             | 40 | 64     |
| 40 01 35 | 00 00 01 | 00-7F | REVERB DELAY FEEDBACK | 0-127                                                                                                             | 00 | 0      |

\* REVERB MACRO is a macro parameter that allows global setting of reverb parameters. When you select the reverb type with REVERB MACRO, each reverb parameter will be set to the most suitable value.

\* REVERB CHARACTER is a parameter that changes the reverb algorithm. The value of REVERB CHARACTER corresponds to the REVERB MACRO of the same number.

|          |          |       |                |                                                                                                                                               |    |          |
|----------|----------|-------|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------|----|----------|
| 40 01 38 | 00 00 01 | 00-07 | CHORUS MACRO   | 00: Chorus 1<br>01: Chorus 2<br>02: Chorus 3<br>03: Chorus 4<br>04: Feedback Chorus<br>05: Flanger<br>06: Short Delay<br>07: Short Delay (FB) | 02 | Chorus 3 |
| 40 01 39 | 00 00 01 | 00-07 | CHORUS PRE-LPF | 0-7                                                                                                                                           | 00 | 0        |



|          |          |       |                             |       |    |    |
|----------|----------|-------|-----------------------------|-------|----|----|
| 40 01 3A | 00 00 01 | 00-7F | CHORUS LEVEL                | 0-127 | 40 | 64 |
| 40 01 3B | 00 00 01 | 00-7F | CHORUS FEEDBACK             | 0-127 | 08 | 8  |
| 40 01 3C | 00 00 01 | 00-7F | CHORUS DELAY                | 0-127 | 50 | 80 |
| 40 01 3D | 00 00 01 | 00-7F | CHORUS RATE                 | 0-127 | 03 | 3  |
| 40 01 3E | 00 00 01 | 00-7F | CHORUS DEPTH                | 0-127 | 13 | 19 |
| 40 01 3F | 00 00 01 | 00-7F | CHORUS SEND LEVEL TO REVERB | 0-127 | 00 | 0  |

\* CHORUS MACRO is a macro parameter that allows global setting of chorus parameters. When you use CHORUS MACRO to select the chorus type, each chorus parameter will be set to the most suitable value.

## ●Part Parameters [Model ID = 42H]

AT-90R has 16 parts. Parameters that can be set individually for each Part are called Part parameters.

If you use exclusive messages to set Part parameters, specify the address by Block number rather than Part Number (normally the same number as the MIDI channel). The Block number can be specified as one of 16 blocks, from 0 (H) to F (H).

The relation between Part number and Block number is as follows.

|                         |                             |
|-------------------------|-----------------------------|
| x...BLOCK NUMBER (0-F), | Part 1 (MIDI ch = 1) x = 1  |
|                         | Part 2 (MIDI ch = 2) x = 2  |
|                         | :::                         |
|                         | Part 9 (MIDI ch = 9) x = 9  |
|                         | Part10 (MIDI ch = 10) x = 0 |
|                         | Part11 (MIDI ch = 11) x = A |
|                         | Part12 (MIDI ch = 12) x = B |
|                         | :::                         |
|                         | Part16 (MIDI ch = 16) x = F |

| Address (H) | Size (H) | Data (H) | Parameter               | Description       | Default Value (H)       | Description |
|-------------|----------|----------|-------------------------|-------------------|-------------------------|-------------|
| 40 1x 00    | 00 00 02 | 00-7F    | TONE NUMBER             | CC#00 VALUE 0-127 | 00                      | 0           |
| 40 1x 01#   |          | 00-7F    |                         | P.C. VALUE 1-128  | 00                      | 1           |
| 40 1x 02    | 00 00 01 | 00-10    | Rx. CHANNEL             | 1-16, OFF         | Same as the Part Number |             |
| 40 1x 03    | 00 00 01 | 00-01    | Rx. PITCH BEND          | OFF/ON            | 01                      | ON          |
| 40 1x 04    | 00 00 01 | 00-01    | Rx. CH PRESSURE (CAf)   | OFF/ON            | 01                      | ON          |
| 40 1x 05    | 00 00 01 | 00-01    | Rx. PROGRAM CHANGE      | OFF/ON            | 01                      | ON          |
| 40 1x 06    | 00 00 01 | 00-01    | Rx. CONTROL CHANGE      | OFF/ON            | 01                      | ON          |
| 40 1x 07    | 00 00 01 | 00-01    | Rx. POLY PRESSURE (PAf) | OFF/ON            | 01                      | ON          |
| 40 1x 08    | 00 00 01 | 00-01    | Rx. NOTE MESSAGE        | OFF/ON            | 01                      | ON          |
| 40 1x 09    | 00 00 01 | 00-01    | Rx. RPN                 | OFF/ON            | 01                      | ON          |
| 40 1x 0A    | 00 00 01 | 00-01    | Rx. NRPN                | OFF/ON            | 00 (01*)                | OFF (ON*)   |

\* Rx. NRPN is set to OFF by power-on or by receiving "Turn General MIDI System On," and it will be set ON when "GS RESET" is received.

|          |          |       |                                                    |                           |                                       |                 |
|----------|----------|-------|----------------------------------------------------|---------------------------|---------------------------------------|-----------------|
| 40 1x 0B | 00 00 01 | 00-01 | Rx. MODULATION                                     | OFF/ON                    | 01                                    | ON              |
| 40 1x 0C | 00 00 01 | 00-01 | Rx. VOLUME                                         | OFF/ON                    | 01                                    | ON              |
| 40 1x 0D | 00 00 01 | 00-01 | Rx. PANPOT                                         | OFF/ON                    | 01                                    | ON              |
| 40 1x 0E | 00 00 01 | 00-01 | Rx. EXPRESSION                                     | OFF/ON                    | 01                                    | ON              |
| 40 1x 0F | 00 00 01 | 00-01 | Rx. HOLD1                                          | OFF/ON                    | 01                                    | ON              |
| 40 1x 10 | 00 00 01 | 00-01 | Rx. PORTAMENTO                                     | OFF/ON                    | 01                                    | ON              |
| 40 1x 11 | 00 00 01 | 00-01 | Rx. SOSTENUTO                                      | OFF/ON                    | 01                                    | ON              |
| 40 1x 12 | 00 00 01 | 00-01 | Rx. SOFT                                           | OFF/ON                    | 01                                    | ON              |
| 40 1x 13 | 00 00 01 | 00-01 | MONO/POLY MODE<br>(= CC# 126 01 / CC# 127 00)      | Mono/Poly                 | 01                                    | Poly            |
| 40 1x 14 | 00 00 01 | 00-02 | ASSIGN MODE<br>1 = LIMITED-MULTI<br>2 = FULL-MULTI | 0 = SINGLE<br>01 at x ≠ 0 | 00 at x = 0<br>LIMITED-MULTI at x ≠ 0 | SINGLE at x = 0 |

\* ASSIGN MODE is the parameter that determines how voice assignment will be handled when sounds overlap on identical note numbers in the same channel (i.e., repeatedly struck notes). This is initialized to a mode suitable for each Part, so for general purposes there is no need to change this.

|          |          |       |                                             |                        |                              |              |
|----------|----------|-------|---------------------------------------------|------------------------|------------------------------|--------------|
| 40 1x 15 | 00 00 01 | 00-02 | USE FOR RHYTHM PART<br>1 = MAP1<br>2 = MAP2 | 0 = OFF<br>01 at x = 0 | 00 at x ≠ 0<br>MAP1 at x ≠ 0 | OFF at x ≠ 0 |
|----------|----------|-------|---------------------------------------------|------------------------|------------------------------|--------------|

\* This parameter sets the Drum Map of the Part used as the Drum Part. AT-90R can simultaneously (in different Parts) use up to two Drum Maps (MAP1, MAP2). With the initial settings, Part10 (MIDI CH = 10, x = 0) is set to MAP1 (1), and other Parts are set to normal instrumental Parts (OFF (0)).

|           |          |       |                   |                       |       |               |
|-----------|----------|-------|-------------------|-----------------------|-------|---------------|
| 40 1x 16  | 00 00 01 | 28-58 | PITCH KEY SHIFT   | -24 - +24 [semitones] | 40    | 0 [semitones] |
| 40 1x 17  | 00 00 02 | 08-F8 | PITCH OFFSET FINE | -12.0 - +12.0 [Hz]    | 08 00 | 0 [Hz]        |
| 40 1x 18# |          |       | Use nibbled data. |                       |       |               |

\* PITCH OFFSET FINE allows you to alter, by a specified frequency amount, the pitch at which notes will sound. This parameter differs from the conventional Fine Tuning (RPN #1) parameter in that the amount of frequency alteration (in Hertz) will be identical no matter which note is played. When a multiple number of Parts, each of which has been given a different setting for PITCH OFFSET FINE, are sounded by means of an identical note number, you can obtain a Celeste effect.

|          |          |       |                                          |                                        |    |            |
|----------|----------|-------|------------------------------------------|----------------------------------------|----|------------|
| 40 1x 19 | 00 00 01 | 00-7F | PART LEVEL<br>(= CC# 7)                  | 0-127                                  | 64 | 100        |
| 40 1x 1A | 00 00 01 | 00-7F | VELOCITY SENSE DEPTH                     | 0-127                                  | 40 | 64         |
| 40 1x 1B | 00 00 01 | 00-7F | VELOCITY SENSE OFFSET                    | 0-127                                  | 40 | 64         |
| 40 1x 1C | 00 00 01 | 00-7F | PART PANPOT<br>(= CC# 10, except RANDOM) | -64 (RANDOM), -63 (LEFT) - +63 (RIGHT) | 40 | 0 (CENTER) |

|          |          |       |                                 |            |          |           |
|----------|----------|-------|---------------------------------|------------|----------|-----------|
| 40 1x 1D | 00 00 01 | 00-7F | KEY RANGE LOW                   | (C-1)-(G9) | 00       | C-1       |
| 40 1x 1E | 00 00 01 | 00-7F | KEY RANGE HIGH                  | (C-1)-(G9) | 7F       | G 9       |
| 40 1x 1F | 00 00 01 | 00-5F | CC1 CONTROLLER NUMBER           | 0-95       | 10       | 16        |
| 40 1x 20 | 00 00 01 | 00-5F | CC2 CONTROLLER NUMBER           | 0-95       | 11       | 17        |
| 40 1x 21 | 00 00 01 | 00-7F | CHORUS SEND LEVEL<br>(= CC# 93) | 0-127      | 00       | 0         |
| 40 1x 22 | 00 00 01 | 00-7F | REVERB SEND LEVEL<br>(= CC# 91) | 0-127      | 28       | 40        |
| 40 1x 23 | 00 00 01 | 00-01 | Rx. BANK SELECT                 | OFF/ON     | 01 (00*) | ON (OFF*) |

\* Rx. BANK SELECT is set to ON by power-on or by receiving "GS RESET," and will be set OFF when "Turn General MIDI System On" is received.

|          |          |       |                    |        |    |     |
|----------|----------|-------|--------------------|--------|----|-----|
| 40 1x 24 | 00 00 01 | 00-01 | Rx.BANK SELECT LSB | OFF/ON | 00 | OFF |
|----------|----------|-------|--------------------|--------|----|-----|

\* AT-90R can recognise Bank Select LSB (40H-43H) even if this message is OFF.

|           |          |       |                                                    |                  |    |          |
|-----------|----------|-------|----------------------------------------------------|------------------|----|----------|
| 40 1x 25  | 00 00 01 | 00-01 | TONE REMAIN                                        | OFF/ON           | 01 | ON       |
| 40 1x 28  | 00 00 03 | 00-7F | Bank Select LSB Range                              | LSB (from)       | 40 | 40H      |
| 40 1x 29# |          |       |                                                    | LSB (to)         | 43 | 43H      |
| 40 1x 30  | 00 00 01 | 0E-72 | TONE MODIFY 1<br>Vibrato rate (= NRPN# 8)          | -50 - +50        | 40 | 0        |
| 40 1x 31  | 00 00 01 | 0E-72 | TONE MODIFY 2<br>Vibrato depth (= NRPN# 9)         | -50 - +50        | 40 | 0        |
| 40 1x 32  | 00 00 01 | 0E-72 | TONE MODIFY 3<br>TVF cutoff frequency (= NRPN# 32) | -50 - +50        | 40 | 0        |
| 40 1x 33  | 00 00 01 | 0E-72 | TONE MODIFY 4<br>TVF resonance (= NRPN# 33)        | -50 - +50        | 40 | 0        |
| 40 1x 34  | 00 00 01 | 0E-72 | TONE MODIFY 5<br>TVF&TVA Env.attack (= NRPN# 99)   | -50 - +50        | 40 | 0        |
| 40 1x 35  | 00 00 01 | 0E-72 | TONE MODIFY 6<br>TVF&TVA Env.decay (= NRPN# 100)   | -50 - +50        | 40 | 0        |
| 40 1x 36  | 00 00 01 | 0E-72 | TONE MODIFY 7<br>TVF&TVA Env.release (= NRPN# 102) | -50 - +50        | 40 | 0        |
| 40 1x 37  | 00 00 01 | 0E-72 | TONE MODIFY 8<br>Vibrato delay (= NRPN# 10)        | -50 - +50        | 40 | 0        |
| 40 1x 40  | 00 00 0C | 00-7F | SCALE TUNING C                                     | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 41# |          | 00-7F | SCALE TUNING C#                                    | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 42# |          | 00-7F | SCALE TUNING D                                     | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 43# |          | 00-7F | SCALE TUNING D#                                    | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 44# |          | 00-7F | SCALE TUNING E                                     | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 45# |          | 00-7F | SCALE TUNING F                                     | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 46# |          | 00-7F | SCALE TUNING F#                                    | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 47# |          | 00-7F | SCALE TUNING G                                     | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 48# |          | 00-7F | SCALE TUNING G#                                    | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 49# |          | 00-7F | SCALE TUNING A                                     | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 4A# |          | 00-7F | SCALE TUNING A#                                    | -64 - +63 [cent] | 40 | 0 [cent] |
| 40 1x 4B# |          | 00-7F | SCALE TUNING B                                     | -64 - +63 [cent] | 40 | 0 [cent] |

\* SCALE TUNING is a function that allows fine adjustment to the pitch of each note in the octave. The pitch of each identically-named note in all octaves will change simultaneously. A setting of Å)60 cent (40H) is equal temperament. Refer to section 4. Supplementary material, "The Scale Tune Feature"(p-13).

|          |          |       |                         |                      |    |               |
|----------|----------|-------|-------------------------|----------------------|----|---------------|
| 40 2x 00 | 00 00 01 | 28-58 | MOD PITCH CONTROL       | -24 - +24 [semitone] | 40 | 0 [semitones] |
| 40 2x 01 | 00 00 01 | 00-7F | MOD TVF CUTOFF CONTROL  | -9600 - +9600 [cent] | 40 | 0 [cent]      |
| 40 2x 02 | 00 00 01 | 00-7F | MOD AMPLITUDE CONTROL   | -100.0 - +100.0 [%]  | 40 | 0 [%]         |
| 40 2x 03 | 00 00 01 | 00-7F | MOD LFO1 RATE CONTROL   | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 04 | 00 00 01 | 00-7F | MOD LFO1 PITCH DEPTH    | 0-600 [cent]         | 0A | 47 [cent]     |
| 40 2x 05 | 00 00 01 | 00-7F | MOD LFO1 TVF DEPTH      | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 06 | 00 00 01 | 00-7F | MOD LFO1 TVA DEPTH      | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 07 | 00 00 01 | 00-7F | MOD LFO2 RATE CONTROL   | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 08 | 00 00 01 | 00-7F | MOD LFO2 PITCH DEPTH    | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 09 | 00 00 01 | 00-7F | MOD LFO2 TVF DEPTH      | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 0A | 00 00 01 | 00-7F | MOD LFO2 TVA DEPTH      | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 10 | 00 00 01 | 40-58 | BEND PITCH CONTROL      | 0-24 [semitone]      | 42 | 2 [semitones] |
| 40 2x 11 | 00 00 01 | 00-7F | BEND TVF CUTOFF CONTROL | -9600 - +9600 [cent] | 40 | 0 [cent]      |
| 40 2x 12 | 00 00 01 | 00-7F | BEND AMPLITUDE CONTROL  | -100.0 - +100.0 [%]  | 40 | 0 [%]         |
| 40 2x 13 | 00 00 01 | 00-7F | BEND LFO1 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 14 | 00 00 01 | 00-7F | BEND LFO1 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 15 | 00 00 01 | 00-7F | BEND LFO1 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 16 | 00 00 01 | 00-7F | BEND LFO1 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 17 | 00 00 01 | 00-7F | BEND LFO2 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 18 | 00 00 01 | 00-7F | BEND LFO2 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 19 | 00 00 01 | 00-7F | BEND LFO2 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 1A | 00 00 01 | 00-7F | BEND LFO2 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 20 | 00 00 01 | 28-58 | CAI PITCH CONTROL       | -24 - +24 [semitone] | 40 | 0 [semitones] |
| 40 2x 21 | 00 00 01 | 00-7F | CAI TVF CUTOFF CONTROL  | -9600 - +9600 [cent] | 40 | 0 [cent]      |
| 40 2x 22 | 00 00 01 | 00-7F | CAI AMPLITUDE CONTROL   | -100.0 - +100.0 [%]  | 40 | 0 [%]         |
| 40 2x 23 | 00 00 01 | 00-7F | CAI LFO1 RATE CONTROL   | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 24 | 00 00 01 | 00-7F | CAI LFO1 PITCH DEPTH    | 0-600 [cent]         | 00 | 0 [cent]      |

|          |          |       |                        |                      |    |               |
|----------|----------|-------|------------------------|----------------------|----|---------------|
| 40 2x 25 | 00 00 01 | 00-7F | CAf LFO1 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 26 | 00 00 01 | 00-7F | CAf LFO1 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 27 | 00 00 01 | 00-7F | CAf LFO2 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 28 | 00 00 01 | 00-7F | CAf LFO2 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 29 | 00 00 01 | 00-7F | CAf LFO2 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 2A | 00 00 01 | 00-7F | CAf LFO2 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 30 | 00 00 01 | 28-58 | PAf PITCH CONTROL      | -24 - +24 [semitone] | 40 | 0 [semitones] |
| 40 2x 31 | 00 00 01 | 00-7F | PAf TVF CUTOFF CONTROL | -9600 - +9600 [cent] | 40 | 0 [cent]      |
| 40 2x 32 | 00 00 01 | 00-7F | PAf AMPLITUDE CONTROL  | -100.0 - +100.0 [%]  | 40 | 0 [%]         |
| 40 2x 33 | 00 00 01 | 00-7F | PAf LFO1 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 34 | 00 00 01 | 00-7F | PAf LFO1 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 35 | 00 00 01 | 00-7F | PAf LFO1 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 36 | 00 00 01 | 00-7F | PAf LFO1 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 37 | 00 00 01 | 00-7F | PAf LFO2 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 38 | 00 00 01 | 00-7F | PAf LFO2 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 39 | 00 00 01 | 00-7F | PAf LFO2 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 3A | 00 00 01 | 00-7F | PAf LFO2 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 40 | 00 00 01 | 28-58 | CC1 PITCH CONTROL      | -24 - +24 [semitone] | 40 | 0 [semitones] |
| 40 2x 41 | 00 00 01 | 00-7F | CC1 TVF CUTOFF CONTROL | -9600 - +9600 [cent] | 40 | 0 [cent]      |
| 40 2x 42 | 00 00 01 | 00-7F | CC1 AMPLITUDE CONTROL  | -100.0 - +100.0 [%]  | 40 | 0 [%]         |
| 40 2x 43 | 00 00 01 | 00-7F | CC1 LFO1 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 44 | 00 00 01 | 00-7F | CC1 LFO1 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 45 | 00 00 01 | 00-7F | CC1 LFO1 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 46 | 00 00 01 | 00-7F | CC1 LFO1 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 47 | 00 00 01 | 00-7F | CC1 LFO2 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 48 | 00 00 01 | 00-7F | CC1 LFO2 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 49 | 00 00 01 | 00-7F | CC1 LFO2 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 4A | 00 00 01 | 00-7F | CC1 LFO2 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 50 | 00 00 01 | 28-58 | CC2 PITCH CONTROL      | -24 - +24 [semitone] | 40 | 0 [semitones] |
| 40 2x 51 | 00 00 01 | 00-7F | CC2 TVF CUTOFF CONTROL | -9600 - +9600 [cent] | 40 | 0 [cent]      |
| 40 2x 52 | 00 00 01 | 00-7F | CC2 AMPLITUDE CONTROL  | -100.0 - +100.0 [%]  | 40 | 0 [%]         |
| 40 2x 53 | 00 00 01 | 00-7F | CC2 LFO1 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 54 | 00 00 01 | 00-7F | CC2 LFO1 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 55 | 00 00 01 | 00-7F | CC2 LFO1 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 56 | 00 00 01 | 00-7F | CC2 LFO1 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |
| 40 2x 57 | 00 00 01 | 00-7F | CC2 LFO2 RATE CONTROL  | -10.0 - +10.0 [Hz]   | 40 | 0 [Hz]        |
| 40 2x 58 | 00 00 01 | 00-7F | CC2 LFO2 PITCH DEPTH   | 0-600 [cent]         | 00 | 0 [cent]      |
| 40 2x 59 | 00 00 01 | 00-7F | CC2 LFO2 TVF DEPTH     | 0-2400 [cent]        | 00 | 0 [cent]      |
| 40 2x 5A | 00 00 01 | 00-7F | CC2 LFO2 TVA DEPTH     | 0-100.0 [%]          | 00 | 0 [%]         |

## ●Drum Setup Parameters [Model ID = 42H]

\* m: Map number (0 = MAP1, 1 = MAP2)

\* rr: drum part note number (00H-7FH)

| Address (H) | Size (H) | Data (H) | Parameter                             | Description                                      |
|-------------|----------|----------|---------------------------------------|--------------------------------------------------|
| 41 m1 rr    | 00 00 01 | 00-7F    | PLAY NOTE NUMBER                      | Pitch coarse                                     |
| 41 m2 rr    | 00 00 01 | 00-7F    | LEVEL<br>(= NRPN# 26)                 | TVA level                                        |
| 41 m3 rr    | 00 00 01 | 00-7F    | ASSIGN GROUP NUMBER                   | Non, 1-127                                       |
| 41 m4 rr    | 00 00 01 | 00-7F    | PANPOT<br>(= NRPN# 28, except RANDOM) | -64 (RANDOM), -63 (LEFT) - +63 (RIGHT)           |
| 41 m5 rr    | 00 00 01 | 00-7F    | REVERB SEND LEVEL<br>(= NRPN# 29)     | 0.0-1.0<br>Multiplicand of the part reverb depth |
| 41 m6 rr    | 00 00 01 | 00-7F    | CHORUS SEND LEVEL<br>(= NRPN# 30)     | 0.0-1.0<br>Multiplicand of the part chorus depth |
| 41 m7 rr    | 00 00 01 | 00-01    | Rx. NOTE OFF                          | OFF/ON                                           |
| 41 m8 rr    | 00 00 01 | 00-01    | Rx. NOTE ON                           | OFF/ON                                           |

\* When the Drum Set is changed, DRUM SETUP PARAMETER values will all be initialized.

## 4. Supplementary material

### ●Decimal and Hexadecimal table

In MIDI documentation, data values and addresses/sizes of exclusive messages etc. are expressed as hexadecimal values for each 7 bits.

The following table shows how these correspond to decimal numbers.

| Dec. | Hex. | Dec. | Hex. | Dec. | Hex. | Dec. | Hex. |
|------|------|------|------|------|------|------|------|
| 0    | 00H  | 32   | 20H  | 64   | 40H  | 96   | 60H  |
| 1    | 01H  | 33   | 21H  | 65   | 41H  | 97   | 61H  |
| 2    | 02H  | 34   | 22H  | 66   | 42H  | 98   | 62H  |
| 3    | 03H  | 35   | 23H  | 67   | 43H  | 99   | 63H  |
| 4    | 04H  | 36   | 24H  | 68   | 44H  | 100  | 64H  |
| 5    | 05H  | 37   | 25H  | 69   | 45H  | 101  | 65H  |
| 6    | 06H  | 38   | 26H  | 70   | 46H  | 102  | 66H  |
| 7    | 07H  | 39   | 27H  | 71   | 47H  | 103  | 67H  |
| 8    | 08H  | 40   | 28H  | 72   | 48H  | 104  | 68H  |
| 9    | 09H  | 41   | 29H  | 73   | 49H  | 105  | 69H  |
| 10   | 0AH  | 42   | 2AH  | 74   | 4AH  | 106  | 6AH  |
| 11   | 0BH  | 43   | 2BH  | 75   | 4BH  | 107  | 6BH  |
| 12   | 0CH  | 44   | 2CH  | 76   | 4CH  | 108  | 6CH  |
| 13   | 0DH  | 45   | 2DH  | 77   | 4DH  | 109  | 6DH  |
| 14   | 0EH  | 46   | 2EH  | 78   | 4EH  | 110  | 6EH  |
| 15   | 0FH  | 47   | 2FH  | 79   | 4FH  | 111  | 6FH  |
| 16   | 10H  | 48   | 30H  | 80   | 50H  | 112  | 70H  |
| 17   | 11H  | 49   | 31H  | 81   | 51H  | 113  | 71H  |
| 18   | 12H  | 50   | 32H  | 82   | 52H  | 114  | 72H  |
| 19   | 13H  | 51   | 33H  | 83   | 53H  | 115  | 73H  |
| 20   | 14H  | 52   | 34H  | 84   | 54H  | 116  | 74H  |
| 21   | 15H  | 53   | 35H  | 85   | 55H  | 117  | 75H  |
| 22   | 16H  | 54   | 36H  | 86   | 56H  | 118  | 76H  |
| 23   | 17H  | 55   | 37H  | 87   | 57H  | 119  | 77H  |
| 24   | 18H  | 56   | 38H  | 88   | 58H  | 120  | 78H  |
| 25   | 19H  | 57   | 39H  | 89   | 59H  | 121  | 79H  |
| 26   | 1AH  | 58   | 3AH  | 90   | 5AH  | 122  | 7AH  |
| 27   | 1BH  | 59   | 3BH  | 91   | 5BH  | 123  | 7BH  |
| 28   | 1CH  | 60   | 3CH  | 92   | 5CH  | 124  | 7CH  |
| 29   | 1DH  | 61   | 3DH  | 93   | 5DH  | 125  | 7DH  |
| 30   | 1EH  | 62   | 3EH  | 94   | 5EH  | 126  | 7EH  |
| 31   | 1FH  | 63   | 3FH  | 95   | 5FH  | 127  | 7FH  |

- Decimal values such as MIDI channel, bank select, and program change are listed as one (1) greater than the values given in the above table.
- A 7-bit byte can express data in the range of 128 steps. For data where greater precision is required, we must use two or more bytes. For example, two hexadecimal numbers aa bbH expressing two 7-bit bytes would indicate a value of  $aa \times 128 + bb$ .
- In the case of values which have a  $\pm$  sign, 00H = -64, 40H =  $\pm 0$ , and 7FH = +63, so that the decimal expression would be 64 less than the value given in the above chart. In the case of two types, 00 00H = -8192, 40 00H =  $\pm 0$ , and 7F 7FH = +8191. For example if aa bbH were expressed as decimal, this would be  $aa \text{ bbH} - 40 \text{ 00H} = aa \times 128 + bb - 64 \times 128$ .
- Data marked "nibbled" is expressed in hexadecimal in 4-bit units. A value expressed as a 2-byte nibble 0a 0bH has the value of  $a \times 16 + b$ .

<Example 1> What is the decimal expression of 5AH?  
From the preceding table, 5AH = 90

<Example 2> What is the decimal expression of the value 12 34H given as hexadecimal for each 7 bits?  
From the preceding table, since 12H = 18 and 34H = 52  
 $18 \times 128 + 52 = 2356$

<Example 3> What is the decimal expression of the nibbled value 0A 03 09 0D?  
From the preceding table, since 0AH = 10, 03H = 3, 09H = 9, 0DH = 13  
 $((10 \times 16 + 3) \times 16 + 9) \times 16 + 13 = 41885$

<Example 4> What is the nibbled expression of the decimal value 1258?

16) 1258  
16) 78 ... 10  
16) 4 ... 14  
0 ... 4

Since from the preceding table, 0 = 00H, 4 = 04H, 14 = 0EH, 10 = 0AH, the answer is 00 04 0E 0AH.

### ●Examples of actual MIDI messages

<Example 1> 92 3E 5F

9n is the Note-on status, and n is the MIDI channel number. Since 2H = 2, 3EH = 62, and 5FH = 95, this is a Note-on message with MIDI CH = 3, note number 62 (note name is D4), and velocity 95.

<Example 2> CE 49

CnH is the Program Change status, and n is the MIDI channel number. Since EH = 14 and 49H = 73, this is a Program Change message with MIDI CH = 15, program number 74 (Flute in GS).

<Example 3> EA 00 28

EnH is the Pitch Bend Change status, and n is the MIDI channel number. The 2nd byte (00H = 0) is the LSB and the 3rd byte (28H = 40) is the MSB, but Pitch Bend Value is a signed number in which 40 00H (=  $64 \times 128 + 0 = 8192$ ) is 0, so this Pitch Bend Value is  $28 \text{ 00H} - 40 \text{ 00H} = 40 \times 128 + 0 - (64 \times 128 + 0) = 5120 - 8192 = -3072$

If the Pitch Bend Sensitivity is set to 2 semitones, -8192 (00 00H) will cause the pitch to change -200 cents, so in this case  $-200 \times (-3072) / (-8192) = -75$  cents of Pitch Bend is being applied to MIDI channel 11.

<Example 4> B3 64 00 65 00 06 0C 26 00 64 7F 65 7F

BnH is the Control Change status, and n is the MIDI channel number. For Control Changes, the 2nd byte is the control number, and the 3rd byte is the value. In a case in which two or more messages consecutive messages have the same status, MIDI has a provision called "running status" which allows the status byte of the second and following messages to be omitted. Thus, the above messages have the following meaning.

|      |       |                                                     |
|------|-------|-----------------------------------------------------|
| B3   | 64 00 | MIDI ch.4, lower byte of RPN parameter number: 00H  |
| (B3) | 65 00 | (MIDI ch.4) upper byte of RPN parameter number: 00H |
| (B3) | 06 0C | (MIDI ch.4) upper byte of parameter value: 0CH      |
| (B3) | 26 00 | (MIDI ch.4) lower byte of parameter value: 00H      |
| (B3) | 64 7F | (MIDI ch.4) lower byte of RPN parameter number: 7FH |
| (B3) | 65 7F | (MIDI ch.4) upper byte of RPN parameter number: 7FH |

In other words, the above messages specify a value of 0C 00H for RPN parameter number 00 00H on MIDI channel 4, and then set the RPN parameter number to 7F 7FH.

RPN parameter number 00 00H is Pitch Bend Sensitivity, and the MSB of the value indicates semitone units, so a value of 0CH = 12 sets the maximum pitch bend range to  $\pm 12$  semitones (1 octave). (On GS sound sources the LSB of Pitch Bend Sensitivity is ignored, but the LSB should be transmitted anyway (with a value of 0) so that operation will be correct on any device.)

Once the parameter number has been specified for RPN or NRPN, all Data Entry messages transmitted on that same channel will be valid, so after the desired value has been transmitted, it is a good idea to set the parameter number to 7F 7FH to prevent accidents. This is the reason for the (B3) 64 7F (B3) 65 7F at the end.

It is not desirable for performance data (such as Standard MIDI File data) to contain many events with running status as given in <Example 4>. This is because if playback is halted during the song and then rewind or fast-forwarded, the sequencer may not be able to transmit the correct status, and the sound source will then misinterpret the data. Take care to give each event its own status.

It is also necessary that the RPN or NRPN parameter number setting and the value setting be done in the proper order. On some sequencers, events occurring in the same (or consecutive) clock may be transmitted in an order different than the order in which they were received. For this reason it is a good idea to slightly skew the time of each event (about 1 tick for TPQN = 96, and about 5 ticks for TPQN = 480).

- TPQN: Ticks Per Quarter Note

## ●Example of an Exclusive message and calculating a Checksum

Roland Exclusive messages are transmitted with a checksum at the end (before F7) to make sure that the message was correctly received. The value of the checksum is determined by the address and data (or size) of the transmitted exclusive message.

○ How to calculate the checksum (hexadecimal numbers are indicated by 'H')

The checksum is a value derived by adding the address, size and checksum itself and inverting the lower 7 bits.

Here's an example of how the checksum is calculated. We will assume that in the exclusive message we are transmitting, the address is aa bb ccH and the data or size is dd ee ffH.

aa + bb + cc + dd + ee + ff = sum  
sum / 128 = quotient ... remainder  
128 - remainder = checksum

<Example> Setting REVERB MACRO to ROOM 3

According to the "Parameter Address Map," the REVERB MACRO Address is 40 01 30H, and ROOM 3 is a value of 02H. Thus,

|     |     |     |     |     |          |      |          |     |
|-----|-----|-----|-----|-----|----------|------|----------|-----|
| F0  | 41  | 10  | 42  | 12  | 40 01 30 | 02   | ??       | F7  |
| (1) | (2) | (3) | (4) | (5) | Address  | data | Checksum | (6) |

(1) Exclusive Status, (2) ID (Roland), (3) Device ID (17),  
(4) Model ID (GS), (5) Command ID (DT1), (6) End of Exclusive

Next we calculate the checksum.

40H + 01H + 30H + 02H = 64 + 1 + 48 + 2 = 115 (sum)  
115 (sum) / 128 = 0 (quotient) ... 115 (remainder)  
checksum = 128 - 115 (remainder) = 13 = 0DH

This means that F0 41 10 42 12 40 01 30 02 0D F7 is the message we transmit.

## ●About tuning

In MIDI, individual Parts are tuned by sending RPN #1 (Master Fine Tuning) to the appropriate MIDI channel.

In MIDI, an entire device is tuned by either sending RPN #1 to all MIDI channels being used, or by sending a System Exclusive MASTER TUNE (address 40 00 00H).

RPN #1 allows tuning to be specified in steps of approximately 0.012 cents (to be precise, 100/8192 cent), and System Exclusive MASTER TUNE allows tuning in steps of 0.1 cent. One cent is 1/100th of a semitone.

The values of RPN #1 (Master Fine Tuning) and System Exclusive MASTER TUNE are added together to determine the actual pitch sounded by each Part.

Frequently used tuning values are given in the following table for your reference. Values are in hexadecimal (decimal in parentheses).

| Hz in A4 | cent   | RPN #1        | Sys.Ex. 40 00 00   |
|----------|--------|---------------|--------------------|
| 445.0    | +19.56 | 4C 43 (+1603) | 00 04 0C 04 (+196) |
| 444.0    | +15.67 | 4A 03 (+1283) | 00 04 09 0D (+157) |
| 443.0    | +11.76 | 47 44 (+ 964) | 00 04 07 06 (+118) |
| 442.0    | + 7.85 | 45 03 (+ 643) | 00 04 04 0F (+ 79) |
| 441.0    | + 3.93 | 42 42 (+ 322) | 00 04 02 07 (+ 39) |
| 440.0    | 0.00   | 40 00 ( 0)    | 00 04 00 00 (0)    |
| 439.0    | - 3.94 | 3D 3D (- 323) | 00 03 0D 09 (- 39) |
| 438.0    | - 7.89 | 3A 7A (- 646) | 00 03 0B 01 (- 79) |

<Example> Set the tuning of MIDI channel 3 to A4 = 442.0 Hz

Send RPN#1 to MIDI channel 3. From the above table, the value is 45 03H.

|      |       |                                                     |
|------|-------|-----------------------------------------------------|
| B2   | 64 00 | MIDI ch.3, lower byte of RPN parameter number: 00H  |
| (B2) | 65 01 | (MIDI ch.3) upper byte of RPN parameter number: 01H |
| (B2) | 06 45 | (MIDI ch.3) upper byte of parameter value: 45H      |
| (B2) | 26 03 | (MIDI ch.3) lower byte of parameter value: 03H      |
| (B2) | 64 7F | (MIDI ch.3) lower byte of RPN parameter number: 7FH |
| (B2) | 65 7F | (MIDI ch.3) upper byte of RPN parameter number: 7FH |

## ●The Scale Tune Feature (address: 40 1x 40)

The scale Tune feature allows you to finely adjust the individual pitch of the notes from C through B. Though the settings are made while working with one octave, the fine adjustments will affect all octaves. By making the appropriate Scale Tune settings, you can obtain a complete variety of tuning methods other than equal temperament. As examples, three possible types of scale setting are explained below.

### ○Equal Temperament

This method of tuning divides the octave into 12 equal parts. It is currently the most widely used form of tuning, especially in occidental music. On AT-90R, the default settings for the Scale Tune feature produce equal temperament.

### ○Just Temperament (Keytone C)

The three main chords resound much more beautifully than with equal temperament, but this benefit can only be obtained in one key. If transposed, the chords tend to become ambiguous. The example given involves settings for a key in which C is the keytone.

### ○Arabian Scale

By altering the setting for Scale Tune, you can obtain a variety of other tunings suited for ethnic music. For example, the settings introduced below will set the unit to use the Arabian Scale.

Example Settings

| Note name | Equal Temperament | Just Temperament (Keytone C) | Arabian Scale |
|-----------|-------------------|------------------------------|---------------|
| C         | 0                 | 0                            | -6            |
| C#        | 0                 | -8                           | +45           |
| D         | 0                 | +4                           | -2            |
| D#        | 0                 | +16                          | -12           |
| E         | 0                 | -14                          | -51           |
| F         | 0                 | -2                           | -8            |
| F#        | 0                 | -10                          | +43           |
| G         | 0                 | +2                           | -4            |
| G#        | 0                 | +14                          | +47           |
| A         | 0                 | -16                          | 0             |
| A#        | 0                 | +14                          | -10           |
| B         | 0                 | -12                          | -49           |

The values in the table are given in cents. Refer to the explanation of Scale Tuning to convert these values to hexadecimal, and transmit them as exclusive data.

For example, to set the tune (C-B) of the Part1 Arabian Scale, send the data as follows:

F0 41 10 42 12 40 11 40 3A 6D 3E 34 0D 38 6B 3C 6F 40 36 0F 50 F7

# ●AT-90R Keyboard Part Tone List

| CC0 / CC32 / PC | Tone Name    | Number of Voice | No. |
|-----------------|--------------|-----------------|-----|
| 00h / 00h / 00h | Full Organ1  | 1               | A11 |
| 00h / 00h / 02h | Full Organ2  | 1               | A12 |
| 00h / 00h / 04h | Full Organ3  | 1               | A13 |
| 00h / 00h / 01h | Full Organ4  | 1               | A14 |
| 00h / 00h / 03h | Full Organ5  | 1               | A15 |
| 00h / 00h / 05h | Full Organ6  | 1               | A16 |
| 00h / 00h / 20h | Full Organ7  | 1               | A17 |
| 01h / 00h / 20h | Full Organ8  | 1               | A18 |
| 02h / 00h / 20h | Full Organ9  | 1               | A19 |
| 00h / 00h / 06h | Jazz Organ1  | 2               | B11 |
| 00h / 00h / 08h | Jazz Organ2  | 2               | B12 |
| 00h / 00h / 0Ah | Jazz Organ3  | 2               | B13 |
| 00h / 00h / 07h | Jazz Organ4  | 2               | B14 |
| 00h / 00h / 09h | Jazz Organ5  | 2               | B15 |
| 00h / 00h / 0Bh | Jazz Organ6  | 2               | B16 |
| 00h / 00h / 0Ch | Rock Organ1  | 3               | B21 |
| 00h / 00h / 0Dh | Rock Organ2  | 2               | B22 |
| 00h / 00h / 0Eh | Lower Organ1 | 1               | C11 |
| 00h / 00h / 10h | Lower Organ2 | 1               | C12 |
| 00h / 00h / 12h | Lower Organ3 | 1               | C13 |
| 00h / 00h / 0Fh | Lower Organ4 | 1               | C14 |
| 00h / 00h / 11h | Lower Organ5 | 1               | C15 |
| 00h / 00h / 13h | Lower Organ6 | 1               | C16 |
| 00h / 00h / 14h | Pipe Organ1  | 1               | D11 |
| 00h / 00h / 16h | Pipe Organ2  | 2               | D12 |
| 00h / 00h / 18h | Pipe Organ3  | 2               | D13 |
| 00h / 00h / 15h | Pipe Organ4  | 1               | D14 |
| 00h / 00h / 17h | Pipe Organ5  | 2               | D15 |
| 00h / 00h / 19h | Pipe Organ6  | 4               | D16 |
| 00h / 00h / 21h | Pipe Organ7  | 2               | D17 |
| 02h / 00h / 14h | Pipe 8'      | 1               | D21 |
| 01h / 00h / 14h | FluteCeleste | 2               | D22 |
| 01h / 00h / 21h | Gemshorn 8'  | 1               | D23 |
| 02h / 00h / 21h | Trompet 8'   | 1               | D24 |
| 03h / 00h / 21h | Hautbois 8'  | 1               | D25 |
| 04h / 00h / 21h | Viola 8'     | 1               | D26 |
| 05h / 00h / 21h | ViolaCeleste | 2               | D27 |
| 06h / 00h / 21h | Bombarde16'  | 1               | D28 |
| 01h / 00h / 22h | T.String 8'  | 2               | D31 |
| 02h / 00h / 22h | VoxHumana 8' | 2               | D32 |
| 03h / 00h / 22h | T.Tuba 8'    | 2               | D33 |
| 04h / 00h / 22h | T.Trumpet 8' | 2               | D34 |
| 05h / 00h / 22h | T.Sax 8'     | 2               | D35 |
| 06h / 00h / 22h | T.Oboe 8'    | 2               | D36 |
| 07h / 00h / 22h | T.Krumet 8'  | 1               | D37 |
| 08h / 00h / 22h | Eng.Horn 8'  | 2               | D38 |
| 00h / 00h / 1Ah | Theater Or.1 | 2               | E11 |
| 00h / 00h / 1Ch | Theater Or.2 | 2               | E12 |
| 00h / 00h / 1Eh | Theater Or.3 | 2               | E13 |
| 00h / 00h / 1Bh | Theater Or.4 | 2               | E14 |
| 00h / 00h / 1Dh | Theater Or.5 | 2               | E15 |
| 00h / 00h / 1Fh | Theater Or.6 | 2               | E16 |
| 00h / 00h / 22h | Theater Or.7 | 3               | E17 |
| 00h / 00h / 23h | Synth. Org.1 | 2               | F11 |
| 00h / 00h / 24h | Synth. Org.2 | 3               | F12 |
| 01h / 00h / 23h | Synth. Org.3 | 2               | F13 |
| 01h / 00h / 24h | Synth. Org.4 | 2               | F14 |

| CC0 / CC32 / PC | Tone Name    | Number of Voice | No. |
|-----------------|--------------|-----------------|-----|
| 02h / 00h / 23h | Digi Church  | 2               | F15 |
| 02h / 00h / 24h | Metalic Org. | 2               | F16 |
| 00h / 00h / 25h | Pop. Organ1  | 1               | F21 |
| 00h / 00h / 26h | Pop. Organ2  | 1               | F22 |
| 00h / 00h / 27h | Pop. Organ3  | 1               | F23 |
| 00h / 00h / 28h | Strings1     | 4               | G11 |
| 00h / 00h / 29h | Strings2     | 2               | G12 |
| 01h / 00h / 28h | Strings3     | 2               | G13 |
| 01h / 00h / 29h | Strings4     | 1               | G14 |
| 02h / 00h / 28h | Strings5     | 2               | G15 |
| 03h / 00h / 28h | Strings6     | 2               | G16 |
| 04h / 00h / 28h | Strings7     | 2               | G17 |
| 05h / 00h / 28h | Strings8     | 2               | G18 |
| 00h / 00h / 2Ah | Slow Str.1   | 2               | H11 |
| 00h / 00h / 2Bh | Slow Str.2   | 2               | H12 |
| 01h / 00h / 2Ah | Slow Str.3   | 2               | H13 |
| 00h / 00h / 2Ch | Synth. Str.1 | 2               | H21 |
| 00h / 00h / 2Dh | Synth. Str.2 | 3               | H22 |
| 00h / 00h / 35h | Synth. Str.3 | 2               | H23 |
| 00h / 00h / 2Eh | Synth. Pad1  | 3               | H31 |
| 00h / 00h / 2Fh | Synth. Pad2  | 4               | H32 |
| 00h / 00h / 5Ch | Violin       | 2               | I11 |
| 00h / 00h / 66h | Viola        | 1               | I12 |
| 00h / 00h / 5Dh | Cello        | 2               | I13 |
| 00h / 00h / 37h | Pizzicato    | 2               | I14 |
| 01h / 00h / 31h | Jazz Scat    | 2               | J11 |
| 00h / 00h / 31h | Pop Voice    | 2               | J12 |
| 02h / 00h / 31h | Jazz Doo     | 2               | J13 |
| 03h / 00h / 31h | Jazz Doot    | 2               | J14 |
| 04h / 00h / 31h | Jazz Dat     | 2               | J15 |
| 05h / 00h / 31h | Jazz Bap     | 2               | J16 |
| 06h / 00h / 31h | JazzDowfall  | 2               | J17 |
| 08h / 00h / 31h | Soprano      | 1               | J18 |
| 07h / 00h / 31h | Tenor        | 1               | J19 |
| 00h / 00h / 30h | Choir        | 2               | J21 |
| 01h / 00h / 30h | Gregorian    | 2               | J22 |
| 02h / 00h / 30h | Classical    | 2               | J23 |
| 03h / 00h / 30h | Boys Choir   | 2               | J24 |
| 04h / 00h / 30h | Female 1     | 2               | J25 |
| 05h / 00h / 30h | Female 2     | 2               | J26 |
| 06h / 00h / 30h | Gospel       | 2               | J27 |
| 00h / 00h / 32h | Synth. Choir | 2               | J31 |
| 00h / 00h / 33h | Synth. Voice | 3               | J32 |
| 00h / 00h / 34h | Space Voice  | 2               | J33 |
| 01h / 00h / 34h | Vocal Menu   | 2               | J41 |
| 02h / 00h / 38h | Grand Piano  | 2-3             | K11 |
| 00h / 00h / 38h | Piano1       | 1               | K12 |
| 00h / 00h / 4Fh | Piano2       | 1               | K13 |
| 01h / 00h / 38h | Piano3       | 1               | K14 |
| 00h / 00h / 39h | Honky-tonk   | 2               | K21 |
| 01h / 00h / 39h | Honky-tonk2  | 2-4             | K22 |
| 00h / 00h / 3Ah | E.Piano1     | 2               | K31 |
| 00h / 00h / 3Bh | E.Piano2     | 2               | K32 |
| 01h / 00h / 3Ah | E.Piano3     | 1               | K33 |
| 01h / 00h / 3Bh | E.Piano4     | 2               | K34 |
| 00h / 00h / 42h | Harpsichord  | 1               | K41 |
| 00h / 00h / 50h | Clavi.       | 1               | K42 |
| 00h / 00h / 48h | Accordion    | 1               | L11 |
| 00h / 00h / 55h | Bandoneon    | 1               | L12 |

| CC0 / CC32 / PC | Tone Name    | Number of Voice | No. |
|-----------------|--------------|-----------------|-----|
| 00h / 00h / 49h | Harmonica    | 1               | L21 |
| 00h / 00h / 3Ch | Nylon-str.Gt | 1               | M11 |
| 01h / 00h / 3Ch | Nylon Gt 2   | 1               | M12 |
| 00h / 00h / 3Dh | Steel-str.Gt | 1               | M21 |
| 01h / 00h / 3Dh | 12str Guitar | 2               | M22 |
| 00h / 00h / 3Eh | Jazz Guitar  | 1               | M31 |
| 01h / 00h / 3Eh | Clean Guitar | 2               | M32 |
| 02h / 00h / 3Eh | JC E.Guitar  | 2               | M33 |
| 00h / 00h / 3Fh | Overdrive Gt | 1               | M41 |
| 01h / 00h / 3Fh | OverdriveGt2 | 1               | M42 |
| 02h / 00h / 3Fh | Power Guitar | 2               | M43 |
| 03h / 00h / 3Fh | Rock Rhythm  | 2               | M44 |
| 00h / 00h / 56h | Hawaiian Gt. | 1               | N11 |
| 00h / 00h / 47h | Banjo        | 1               | N12 |
| 00h / 00h / 46h | Mandolin     | 1               | N13 |
| 01h / 00h / 43h | Koto         | 1               | N14 |
| 02h / 00h / 43h | Taisho Koto  | 1               | N15 |
| 03h / 00h / 43h | Shamisen     | 2               | N16 |
| 00h / 00h / 43h | Harp         | 1               | N21 |
| 04h / 00h / 43h | Celtic Harp  | 1               | N22 |
| 05h / 00h / 43h | Nylon Harp   | 2               | N23 |
| 06h / 00h / 43h | Harpvox      | 2               | N24 |
| 00h / 00h / 5Ah | Sitar        | 1               | N31 |
| 00h / 00h / 57h | Organ Harp   | 1               | N41 |
| 00h / 00h / 44h | Vibraphone   | 1               | O11 |
| 00h / 00h / 52h | Glockenspiel | 1               | O12 |
| 00h / 00h / 51h | Celesta      | 1               | O13 |
| 01h / 00h / 51h | Music Box    | 1               | O14 |
| 00h / 00h / 45h | Marimba      | 1               | O21 |
| 00h / 00h / 53h | Xylophone    | 1               | O22 |
| 01h / 00h / 53h | Barafon      | 1               | O23 |
| 00h / 00h / 54h | Tubular-bell | 1               | O31 |
| 00h / 00h / 5Bh | Steel Drums  | 1               | O41 |
| 01h / 00h / 5Ah | Kalimba      | 1               | O42 |
| 01h / 00h / 54h | Organ Bell   | 1               | O51 |
| 03h / 00h / 54h | Vibra Bells  | 2               | O52 |
| 04h / 00h / 54h | Digi Bells   | 2               | O53 |
| 00h / 00h / 40h | Tp. Section  | 3               | P11 |
| 01h / 00h / 40h | Brass 1      | 2               | P12 |
| 02h / 00h / 40h | Brass 2      | 2               | P13 |
| 03h / 00h / 40h | Brass 3      | 4               | P14 |
| 00h / 00h / 58h | Fr.Horn Sect | 2               | P21 |
| 01h / 00h / 58h | Fr.HornSect2 | 2               | P22 |
| 02h / 00h / 58h | Fr.HornSect3 | 4               | P23 |
| 03h / 00h / 58h | Fr.HornSect4 | 1               | P24 |
| 04h / 00h / 58h | Orch.Brs Ens | 2               | P25 |
| 05h / 00h / 58h | Fr.Horn Mute | 1               | P26 |
| 00h / 00h / 41h | Sax.Section  | 3               | P31 |
| 01h / 00h / 41h | Sax.Section2 | 3               | P32 |
| 00h / 00h / 59h | Synth. Brass | 2               | P41 |
| 00h / 00h / 5Eh | Trumpet      | 2               | Q11 |
| 01h / 00h / 5Eh | Trumpet2     | 2               | Q12 |
| 00h / 00h / 5Fh | Mute Trumpet | 1               | Q21 |
| 01h / 00h / 5Fh | MuteTrumpet2 | 1               | Q22 |
| 02h / 00h / 5Fh | Cup Mute Tp  | 1               | Q23 |
| 00h / 00h / 68h | Trombone     | 1               | Q31 |
| 01h / 00h / 68h | Trombone2    | 1               | Q32 |
| 00h / 00h / 67h | Flugel Horn  | 1               | Q41 |
| 01h / 00h / 67h | F.Horn Solo1 | 2               | Q42 |

| CC0 / CC32 / PC | Tone Name    | Number of Voice | No. |
|-----------------|--------------|-----------------|-----|
| 02h / 00h / 67h | F.Horn Solo2 | 1               | Q43 |
| 00h / 00h / 69h | Soprano Sax  | 1               | Q51 |
| 01h / 00h / 69h | Soprano Sax2 | 1               | Q52 |
| 00h / 00h / 60h | Alto Sax     | 2               | Q61 |
| 01h / 00h / 60h | Alto Sax2    | 2               | Q62 |
| 02h / 00h / 60h | Blow Sax     | 1               | Q63 |
| 00h / 00h / 61h | Tenor Sax    | 2               | Q71 |
| 01h / 00h / 61h | Tenor Sax2   | 2               | Q72 |
| 00h / 00h / 62h | Flute        | 1               | R11 |
| 01h / 00h / 62h | Flute2       | 1               | R12 |
| 02h / 00h / 62h | Flute3       | 1               | R13 |
| 03h / 00h / 62h | Tin Whistle  | 2               | R14 |
| 00h / 00h / 36h | Synth. Flute | 2               | R21 |
| 00h / 00h / 63h | Pan Flute    | 1               | R22 |
| 00h / 00h / 64h | Oboe         | 2               | R31 |
| 00h / 00h / 6Ah | Bassoon      | 1               | R32 |
| 01h / 00h / 6Ah | English Horn | 1               | R33 |
| 02h / 00h / 6Ah | Wood Winds   | 1               | R34 |
| 00h / 00h / 65h | Clarinet     | 1               | R41 |
| 01h / 00h / 65h | Clarinet2    | 2               | R42 |
| 02h / 00h / 65h | Clarinet3    | 1               | R43 |
| 03h / 00h / 65h | Clarinet4    | 2               | R44 |
| 04h / 00h / 65h | Bs Clarinet  | 1               | R45 |
| 00h / 00h / 68h | Shakuhachi   | 1               | R51 |
| 00h / 00h / 6Ch | HumanWhistle | 1               | R52 |
| 01h / 00h / 6Ch | Bagpipe      | 1               | R61 |
| 02h / 00h / 6Ch | UilleannPipe | 2               | R62 |
| 00h / 00h / 6Dh | Synth. Lead1 | 1               | S11 |
| 00h / 00h / 6Eh | Synth. Lead2 | 2               | S12 |
| 00h / 00h / 6Fh | Synth. Lead3 | 1               | S13 |
| 00h / 00h / 70h | Synth. Lead4 | 2               | S14 |
| 00h / 00h / 71h | Synth. Lead5 | 2               | S15 |
| 01h / 00h / 71h | CC Solo      | 2               | S16 |
| 00h / 00h / 72h | Organ Bass1  | 2               | T11 |
| 00h / 00h / 73h | Organ Bass2  | 2               | T12 |
| 00h / 00h / 74h | Pipe Org. Bs | 3               | T21 |
| 01h / 00h / 74h | Theater Bass | 2               | T22 |
| 02h / 00h / 74h | Bombarde     | 4               | T23 |
| 00h / 00h / 75h | String Bass  | 2               | T31 |
| 00h / 00h / 7Dh | Bass+Cymbal  | 4               | T32 |
| 01h / 00h / 75h | String Bass2 | 1               | T33 |
| 00h / 00h / 78h | Contrabass1  | 2               | T41 |
| 00h / 00h / 79h | Contrabass2  | 2               | T42 |
| 00h / 00h / 76h | E.Bass1      | 2               | T51 |
| 00h / 00h / 77h | E.Bass2      | 2               | T52 |
| 01h / 00h / 76h | E.Bass3      | 1               | T53 |
| 01h / 00h / 77h | E.Bass4      | 1               | T54 |
| 00h / 00h / 7Ah | Tuba         | 2               | T61 |
| 01h / 00h / 7Ah | Tuba2        | 3               | T62 |
| 00h / 00h / 7Bh | Synth. Bass1 | 3               | T71 |
| 00h / 00h / 7Ch | Synth. Bass2 | 2               | T72 |
| 01h / 00h / 7Ch | Voice Thum   | 1               | T81 |
| 00h / 00h / 4Ah | Org. Attack1 | 1               | U11 |
| 00h / 00h / 4Bh | Org. Attack2 | 1               | U12 |
| 00h / 00h / 4Ch | Org. Attack3 | 1               | U13 |
| 00h / 00h / 4Dh | Org. Attack4 | 1               | U14 |
| 00h / 00h / 4Eh | Org. Click   | 1               | U15 |
| 01h / 00h / 7Eh | Timpani      | 1               | V11 |
| 02h / 00h / 7Eh | Timpani2     | 2               | V12 |

| CC0 / CC32 / PC | Tone Name    | Number of Voice | No. |
|-----------------|--------------|-----------------|-----|
| 01h / 00h / 7Dh | Ride Cymbal  | 1               | V21 |
| 02h / 00h / 7Dh | Crash Cymbal | 1               | V22 |
| 03h / 00h / 7Dh | Tambourine   | 1               | V23 |
| 04h / 00h / 7Dh | Woodblock    | 1               | V24 |
| 05h / 00h / 7Dh | Jingle Bell  | 1               | V25 |
| 06h / 00h / 7Dh | Snare Drum   | 1               | V26 |
| 07h / 00h / 7Dh | Bass Drum    | 1               | V27 |
| 08h / 00h / 7Dh | Church Bell  | 1               | V28 |
| 00h / 00h / 7Eh | Perc. Set1   | 1~3             | V31 |
| 00h / 00h / 7Fh | Perc. Set2   | 1~4             | V32 |
| 01h / 00h / 7Fh | Perc. Set3   | 1~4             | V33 |
| 02h / 00h / 7Fh | Orch.HitMenu | 1~2             | V34 |
| 03h / 00h / 7Fh | DanceHitMenu | 1~2             | V35 |

## ●AT-90R GS Part Tone List

| CC0 / CC32 / PC | Tone Name    | Number of Voices |
|-----------------|--------------|------------------|
| 00h / 00h / 00h | Piano 1      | 1                |
| 08h / 00h / 00h | Piano 1w     | 2                |
| 10h / 00h / 00h | Piano 1d     | 1                |
| 00h / 00h / 01h | Piano 2      | 1                |
| 08h / 00h / 01h | Piano 2w     | 2                |
| 00h / 00h / 02h | Piano 3      | 1                |
| 08h / 00h / 02h | Piano 3w     | 2                |
| 00h / 00h / 03h | Honky-tonk   | 2                |
| 08h / 00h / 03h | Honky-tonk 2 | 2                |
| 00h / 00h / 04h | GS E.Piano1  | 1                |
| 08h / 00h / 04h | Detuned EP 1 | 2                |
| 10h / 00h / 04h | E.Piano 1v   | 2                |
| 18h / 00h / 04h | 60's E.Piano | 1                |
| 00h / 00h / 05h | GS E.Piano2  | 1                |
| 08h / 00h / 05h | Detuned EP 2 | 2                |
| 10h / 00h / 05h | E.Piano 2v   | 2                |
| 00h / 00h / 06h | Harpsichord  | 1                |
| 08h / 00h / 06h | Coupled Hps. | 2                |
| 10h / 00h / 06h | Harpsi.w     | 2                |
| 18h / 00h / 06h | Harpsi.o     | 2                |
| 00h / 00h / 07h | Clav.        | 1                |
| 00h / 00h / 08h | Ceista       | 1                |
| 00h / 00h / 09h | Glockenspiel | 1                |
| 00h / 00h / 0Ah | GS Music Box | 1                |
| 00h / 00h / 0Bh | GS Vibe      | 1                |
| 08h / 00h / 0Bh | Vibe.w       | 2                |
| 00h / 00h / 0Ch | GS Marimba   | 1                |
| 08h / 00h / 0Ch | Marimba      | 1                |
| 00h / 00h / 0Dh | Xylophone    | 1                |
| 00h / 00h / 0Eh | Tubular-bell | 1                |
| 08h / 00h / 0Eh | Church Bell  | 1                |
| 09h / 00h / 0Eh | Carillon     | 1                |
| 00h / 00h / 0Fh | GS Santur    | 1                |
| 00h / 00h / 10h | Organ 1      | 1                |
| 01h / 00h / 10h | Full Organ 1 | 1                |
| 08h / 00h / 10h | Detuned Or.1 | 2                |
| 09h / 00h / 10h | Full Organ 2 | 1                |
| 10h / 00h / 10h | Pop Organ 1  | 1                |
| 11h / 00h / 10h | Pop Organ 2  | 1                |
| 12h / 00h / 10h | Pop Organ    | 1                |
| 20h / 00h / 10h | Full Organ 4 | 1                |
| 21h / 00h / 10h | Full Organ 3 | 1                |

| CC0 / CC32 / PC | Tone Name    | Number of Voices |
|-----------------|--------------|------------------|
| 00h / 00h / 11h | Organ 2      | 1                |
| 01h / 00h / 11h | Jazz Organ 3 | 2                |
| 08h / 00h / 11h | Detuned Or.2 | 2                |
| 20h / 00h / 11h | Jazz Organ 1 | 2                |
| 00h / 00h / 12h | Rock Organ 2 | 2                |
| 00h / 00h / 13h | Church Org.1 | 1                |
| 08h / 00h / 13h | Church Org.2 | 2                |
| 10h / 00h / 13h | Church Org.3 | 2                |
| 00h / 00h / 14h | Reed Organ   | 1                |
| 00h / 00h / 15h | Accordion Fr | 2                |
| 08h / 00h / 15h | Accordion It | 2                |
| 00h / 00h / 16h | GS Harmonica | 1                |
| 01h / 00h / 16h | Harmonica    | 1                |
| 00h / 00h / 17h | Bandoneon    | 2                |
| 00h / 00h / 18h | GS Nylon Gt. | 1                |
| 08h / 00h / 18h | Ukulele      | 1                |
| 10h / 00h / 18h | Nylon Gto    | 2                |
| 20h / 00h / 18h | Nylon Guitar | 1                |
| 00h / 00h / 19h | Steel-str.Gt | 1                |
| 08h / 00h / 19h | 12-str.Gt    | 2                |
| 09h / 00h / 19h | Nylon+Steel  | 2                |
| 10h / 00h / 19h | GS Mandolin  | 1                |
| 20h / 00h / 19h | Steel Gt.2   | 1                |
| 00h / 00h / 1Ah | Jazz Guitar  | 1                |
| 08h / 00h / 1Ah | GS Hawaiian  | 1                |
| 00h / 00h / 1Bh | Clean Gt.    | 1                |
| 08h / 00h / 1Bh | Chorus Gt.   | 2                |
| 00h / 00h / 1Ch | Muted Gt.    | 1                |
| 08h / 00h / 1Ch | Funk Gt.     | 1                |
| 10h / 00h / 1Ch | Funk Gt.2    | 2                |
| 00h / 00h / 1Dh | Overdrive Gt | 1                |
| 00h / 00h / 1Eh | GS Dist.Gt   | 1                |
| 08h / 00h / 1Eh | Feedback Gt. | 2                |
| 00h / 00h / 1Fh | Gt.Harmonics | 1                |
| 08h / 00h / 1Fh | Gt. Feedback | 1                |
| 10h / 00h / 1Fh | Gt.Harmonics | 1                |
| 00h / 00h / 20h | GS Ac.Bass   | 1                |
| 00h / 00h / 21h | GS Fing.Bass | 1                |
| 00h / 00h / 22h | GS Picked Bs | 1                |
| 00h / 00h / 23h | Fretless Bs. | 1                |
| 00h / 00h / 24h | Slap Bass 1  | 1                |
| 00h / 00h / 25h | Slap Bass 2  | 1                |
| 00h / 00h / 26h | Synth Bass 1 | 1                |
| 01h / 00h / 26h | SynthBass101 | 1                |
| 08h / 00h / 26h | Synth Bass 3 | 1                |
| 00h / 00h / 27h | Synth Bass 2 | 2                |
| 08h / 00h / 27h | Synth Bass 4 | 2                |
| 10h / 00h / 27h | Rubber Bass  | 2                |
| 00h / 00h / 28h | GS Violin    | 1                |
| 08h / 00h / 28h | Slow Violin  | 1                |
| 00h / 00h / 29h | Viola        | 1                |
| 00h / 00h / 2Ah | GS Cello     | 1                |
| 00h / 00h / 2Bh | Contrabass   | 1                |
| 00h / 00h / 2Ch | Tremolo Str  | 1                |
| 00h / 00h / 2Dh | PizzicatoStr | 1                |
| 00h / 00h / 2Eh | GS Harp      | 1                |
| 00h / 00h / 2Fh | Timpani      | 1                |
| 00h / 00h / 30h | GS Strings   | 1                |
| 08h / 00h / 30h | Orchestra    | 2                |



| CC0 / CC32 / PC | Tone Name    | Number of Voices |
|-----------------|--------------|------------------|
| 00h / 00h / 31h | GS Sl.Str    | 1                |
| 00h / 00h / 32h | Syn.Strings1 | 1                |
| 08h / 00h / 32h | Syn.Strings3 | 2                |
| 00h / 00h / 33h | Syn.Strings2 | 2                |
| 00h / 00h / 34h | Choir Aahs   | 1                |
| 20h / 00h / 34h | Choir        | 1                |
| 00h / 00h / 35h | Pop Voice    | 1                |
| 00h / 00h / 36h | SynVox       | 1                |
| 00h / 00h / 37h | OrchestraHit | 2                |
| 00h / 00h / 38h | GS Trumpet   | 1                |
| 01h / 00h / 38h | Trumpet      | 1                |
| 00h / 00h / 39h | GS Trombone  | 1                |
| 01h / 00h / 39h | Trombone 2   | 2                |
| 00h / 00h / 3Ah | Tuba         | 1                |
| 00h / 00h / 3Bh | MutedTrumpet | 1                |
| 00h / 00h / 3Ch | French Horn  | 2                |
| 01h / 00h / 3Ch | Fr.Horn 2    | 2                |
| 00h / 00h / 3Dh | Brass 1      | 1                |
| 08h / 00h / 3Dh | Brass 2      | 2                |
| 00h / 00h / 3Eh | Synth Brass1 | 2                |
| 08h / 00h / 3Eh | Synth Brass3 | 2                |
| 10h / 00h / 3Eh | AnalogBrass1 | 2                |
| 00h / 00h / 3Fh | Synth Brass2 | 2                |
| 08h / 00h / 3Fh | Synth Brass4 | 1                |
| 10h / 00h / 3Fh | AnalogBrass2 | 2                |
| 00h / 00h / 40h | GS Sop.Sax   | 1                |
| 00h / 00h / 41h | Alto Sax     | 1                |
| 08h / 00h / 41h | Blow Sax     | 1                |
| 00h / 00h / 42h | Tenor Sax    | 1                |
| 08h / 00h / 42h | Blow Sax     | 1                |
| 00h / 00h / 43h | Baritone Sax | 1                |
| 00h / 00h / 44h | GS Oboe      | 1                |
| 00h / 00h / 45h | English Horn | 1                |
| 00h / 00h / 46h | Bassoon      | 1                |
| 00h / 00h / 47h | Clarinet     | 1                |
| 00h / 00h / 48h | Piccolo      | 1                |
| 00h / 00h / 49h | GS Flute     | 1                |
| 00h / 00h / 4Ah | Recorder     | 1                |
| 00h / 00h / 4Bh | Pan Flute    | 1                |
| 00h / 00h / 4Ch | Bottle Blow  | 2                |
| 00h / 00h / 4Dh | Shakuhachi   | 2                |
| 00h / 00h / 4Eh | Whistle      | 1                |
| 00h / 00h / 4Fh | Ocarina      | 1                |
| 00h / 00h / 50h | Square Wave  | 2                |
| 01h / 00h / 50h | Square       | 1                |
| 08h / 00h / 50h | Sine Wave    | 1                |
| 00h / 00h / 51h | Saw Wave     | 2                |
| 01h / 00h / 51h | Saw          | 1                |
| 08h / 00h / 51h | Doctor Solo  | 2                |
| 00h / 00h / 52h | Syn.Calliope | 2                |
| 00h / 00h / 53h | Chiffer Lead | 2                |
| 00h / 00h / 54h | Charang      | 2                |
| 00h / 00h / 55h | Solo Vox     | 2                |
| 00h / 00h / 56h | 5th Saw Wave | 2                |
| 00h / 00h / 57h | Bass & Lead  | 2                |
| 00h / 00h / 58h | Fantasia     | 2                |
| 00h / 00h / 59h | Warm Pad     | 1                |
| 00h / 00h / 5Ah | Polysynth    | 2                |
| 00h / 00h / 5Bh | Space Voice  | 1                |

| CC0 / CC32 / PC | Tone Name    | Number of Voices |
|-----------------|--------------|------------------|
| 00h / 00h / 5Ch | Bowed Glass  | 2                |
| 00h / 00h / 5Dh | Metal Pad    | 2                |
| 00h / 00h / 5Eh | Halo Pad     | 2                |
| 00h / 00h / 5Fh | Sweep Pad    | 1                |
| 00h / 00h / 60h | Ice Rain     | 2                |
| 00h / 00h / 61h | Soundtrack   | 2                |
| 00h / 00h / 62h | Crystal      | 2                |
| 01h / 00h / 62h | Syn Mallet   | 1                |
| 00h / 00h / 63h | Atmosphere   | 2                |
| 00h / 00h / 64h | Brightness   | 2                |
| 00h / 00h / 65h | Goblin       | 2                |
| 00h / 00h / 66h | Echo Drops   | 1                |
| 01h / 00h / 66h | Echo Bell    | 2                |
| 02h / 00h / 66h | Echo Pan     | 2                |
| 00h / 00h / 67h | Star Theme   | 2                |
| 00h / 00h / 68h | Sitar        | 1                |
| 01h / 00h / 68h | Sitar 2      | 2                |
| 00h / 00h / 69h | Banjo        | 1                |
| 00h / 00h / 6Ah | GS Shamisen  | 1                |
| 00h / 00h / 6Bh | Koto         | 1                |
| 08h / 00h / 6Bh | Taisho Koto  | 2                |
| 00h / 00h / 6Ch | Kalimba      | 1                |
| 00h / 00h / 6Dh | Bagpipe      | 1                |
| 00h / 00h / 6Eh | Fiddle       | 1                |
| 00h / 00h / 6Fh | Shanai       | 1                |
| 00h / 00h / 70h | Tinkle Bell  | 1                |
| 00h / 00h / 71h | Agogo        | 1                |
| 00h / 00h / 72h | Steel Drums  | 1                |
| 00h / 00h / 73h | Woodblock    | 1                |
| 08h / 00h / 73h | Castanets    | 1                |
| 00h / 00h / 74h | Taiko        | 1                |
| 08h / 00h / 74h | Concert BD   | 1                |
| 00h / 00h / 75h | Melo. Tom 1  | 1                |
| 08h / 00h / 75h | Melo. Tom 2  | 1                |
| 00h / 00h / 76h | Synth Drum   | 1                |
| 08h / 00h / 76h | 808 Tom      | 1                |
| 09h / 00h / 76h | Elec Perc.   | 1                |
| 00h / 00h / 77h | Reverse Cym. | 1                |
| 00h / 00h / 78h | Gt.FretNoise | 1                |
| 01h / 00h / 78h | Gt.Cut Noise | 1                |
| 02h / 00h / 78h | String Slap  | 1                |
| 00h / 00h / 79h | Breath Noise | 1                |
| 01h / 00h / 79h | Fl.Key Click | 1                |
| 00h / 00h / 7Ah | Seashore     | 1                |
| 01h / 00h / 7Ah | Rain         | 1                |
| 02h / 00h / 7Ah | Thunder      | 1                |
| 03h / 00h / 7Ah | Wind         | 1                |
| 04h / 00h / 7Ah | Stream       | 2                |
| 05h / 00h / 7Ah | Bubble       | 2                |
| 00h / 00h / 7Bh | Bird         | 2                |
| 01h / 00h / 7Bh | Dog          | 1                |
| 02h / 00h / 7Bh | Horse-Gallop | 1                |
| 03h / 00h / 7Bh | Bird 2       | 1                |
| 00h / 00h / 7Ch | Telephone 1  | 1                |
| 01h / 00h / 7Ch | Telephone 2  | 1                |
| 02h / 00h / 7Ch | DoorCreaking | 1                |
| 03h / 00h / 7Ch | Door         | 1                |
| 04h / 00h / 7Ch | Scratch      | 1                |
| 05h / 00h / 7Ch | Windchime    | 2                |

| CC0 / CC32 / PC | Tone Name     | Number of Voices |
|-----------------|---------------|------------------|
| 00h / 00h / 7Dh | Helicopter    | 1                |
| 01h / 00h / 7Dh | Car-Engine    | 1                |
| 02h / 00h / 7Dh | Car-Stop      | 1                |
| 03h / 00h / 7Dh | Car-Pass      | 1                |
| 04h / 00h / 7Dh | Car-Crash     | 2                |
| 05h / 00h / 7Dh | Siren         | 1                |
| 06h / 00h / 7Dh | Train         | 1                |
| 07h / 00h / 7Dh | Jetplane      | 2                |
| 08h / 00h / 7Dh | Starship      | 2                |
| 09h / 00h / 7Dh | Burst Noise   | 2                |
| 00h / 00h / 7Eh | Applause      | 2                |
| 01h / 00h / 7Eh | Laughing      | 1                |
| 02h / 00h / 7Eh | Screaming     | 1                |
| 03h / 00h / 7Eh | Punch         | 1                |
| 04h / 00h / 7Eh | Heart Beat    | 1                |
| 05h / 00h / 7Eh | Footsteps     | 1                |
| 00h / 00h / 7Fh | Gun Shot      | 1                |
| 01h / 00h / 7Fh | Machine Gun   | 1                |
| 02h / 00h / 7Fh | Laser Gun     | 1                |
| 03h / 00h / 7Fh | Explosion     | 2                |
|                 |               |                  |
| 00h / 40h / 00h | Grand Piano 1 | 2~4              |
| 00h / 40h / 01h | Piano 2       | 1                |
| 08h / 40h / 01h | Grand Piano2  | 2~4              |
| 08h / 40h / 02h | Rock Piano    | 2                |
| 08h / 40h / 03h | Honky-tonk 1  | 2~4              |
| 08h / 40h / 04h | Soft E.Piano  | 2                |
| 10h / 40h / 04h | E.Piano 1     | 2                |
| 18h / 40h / 04h | Sine Rhodes   | 1                |
| 00h / 40h / 05h | Hard E.Piano  | 2                |
| 08h / 40h / 05h | St.FM EP      | 2                |
| 10h / 40h / 05h | E.Piano 2     | 1                |
| 00h / 40h / 07h | Analog Clav.  | 2                |
|                 |               |                  |
| 00h / 40h / 0Ah | Music Box     | 1                |
| 00h / 40h / 0Fh | Santur        | 2                |
|                 |               |                  |
| 20h / 40h / 10h | VS Organ      | 2                |
| 00h / 40h / 11h | Jazz Organ 1  | 2                |
| 08h / 40h / 11h | Jazz Organ 3  | 2                |
| 20h / 40h / 11h | Jazz Organ 2  | 2                |
| 00h / 40h / 12h | Rock Organ 1  | 2                |
| 00h / 40h / 13h | Organ Flute   | 1                |
| 08h / 40h / 13h | Trem.Flute    | 2                |
| 10h / 40h / 13h | Theater Org.  | 2                |
| 00h / 40h / 14h | Digi Church   | 2                |
| 00h / 40h / 15h | Accordion     | 1                |
| 00h / 40h / 16h | Harmonica     | 1                |
|                 |               |                  |
| 00h / 40h / 18h | Nylon Guitar  | 1                |
| 08h / 40h / 18h | Gut Guitar    | 1                |
| 10h / 40h / 18h | Nylon Gt.o    | 2                |
| 20h / 40h / 18h | Nylon Gt.2    | 1                |
| 00h / 40h / 19h | Steel Guitar  | 1                |
| 08h / 40h / 19h | 12str Guitar  | 2                |
| 10h / 40h / 19h | Mandolin      | 1                |
| 08h / 40h / 1Ah | Hawaiian Gt.  | 1                |
| 00h / 40h / 1Bh | JC E.Guitar   | 2                |
| 00h / 40h / 1Ch | Muted Dis.Gt  | 1                |
| 00h / 40h / 1Eh | DistortionGt  | 1                |
| 08h / 40h / 1Eh | Power Gt.2    | 2                |
|                 |               |                  |
| 00h / 40h / 20h | Acoustic Bs.  | 2                |

| CC0 / CC32 / PC | Tone Name    | Number of Voices |
|-----------------|--------------|------------------|
| 00h / 40h / 21h | Fingered Bs. | 1                |
| 00h / 40h / 22h | Picked Bs.   | 1                |
| 10h / 40h / 27h | SH101 Bass   | 1                |
|                 |              |                  |
| 00h / 40h / 28h | Violin       | 1                |
| 00h / 40h / 2Ah | Cello        | 1                |
| 00h / 40h / 2Eh | Harp         | 1                |
|                 |              |                  |
| 00h / 40h / 35h | Jazz Scat    | 2                |
| 00h / 40h / 36h | Choir Oohs   | 2                |
|                 |              |                  |
| 00h / 40h / 38h | Trumpet      | 1                |
| 00h / 40h / 39h | Trombone     | 1                |
| 00h / 40h / 3Ch | Fr.Horn Solo | 1                |
|                 |              |                  |
| 00h / 40h / 40h | Soprano Sax  | 1                |
| 00h / 40h / 42h | Blow Sax     | 1                |
| 00h / 40h / 44h | Oboe         | 1                |
|                 |              |                  |
| 00h / 40h / 49h | Flute        | 1                |
| 00h / 40h / 4Bh | Blow Pipe    | 1                |
|                 |              |                  |
| 00h / 40h / 50h | Syn.Square   | 2                |
| 01h / 40h / 50h | FM Lead 1    | 2                |
| 08h / 40h / 50h | JP8 Square   | 1                |
| 00h / 40h / 51h | Mg Lead      | 1                |
| 01h / 40h / 51h | P5 Saw Lead  | 1                |
| 08h / 40h / 51h | Rhythmic Saw | 2                |
| 00h / 40h / 52h | JP8 Pulse    | 2                |
| 00h / 40h / 53h | Cheese Saw   | 1                |
| 00h / 40h / 54h | Reso Saw     | 1                |
| 00h / 40h / 55h | RAVE Vox     | 2                |
| 00h / 40h / 56h | 5th Lead     | 2                |
| 00h / 40h / 57h | FM Lead 2    | 1                |
|                 |              |                  |
| 00h / 40h / 58h | Fantasia 2   | 2                |
| 00h / 40h / 59h | Soft Pad     | 2                |
| 00h / 40h / 5Ah | P5 Poly      | 2                |
| 00h / 40h / 5Bh | Heaven II    | 2                |
| 00h / 40h / 5Dh | Tine Pad     | 2                |
| 00h / 40h / 5Eh | JP8 Sqr Pad  | 2                |
| 00h / 40h / 5Fh | Sweep Pad 2  | 2                |
|                 |              |                  |
| 00h / 40h / 60h | LFO RAVE     | 2                |
| 00h / 40h / 61h | Ancestral    | 2                |
| 00h / 40h / 62h | Vibra Bells  | 2                |
| 00h / 40h / 63h | Harpvox      | 2                |
| 00h / 40h / 65h | Calculating  | 2                |
| 00h / 40h / 66h | Big Panner   | 2                |
| 01h / 40h / 66h | Ai-yai-a     | 2                |
| 02h / 40h / 66h | Echo Pan 2   | 2                |
|                 |              |                  |
| 00h / 40h / 6Ah | Shamisen     | 2                |
|                 |              |                  |
| 01h / 40h / 78h | Wah Brush Gt | 1                |
| 06h / 40h / 78h | Pick Scrape  | 1                |
| 02h / 40h / 7Ah | Thunder Bell | 2                |
| 04h / 40h / 7Bh | Cat          | 1                |
| 05h / 40h / 7Ch | Bar Chimes   | 1                |
| 07h / 40h / 7Dh | Falling Down | 2                |
| 07h / 40h / 7Eh | Finger Snap  | 1                |
|                 |              |                  |
| 00h / 41h / 00h | MIDI Piano1  | 2                |
| 00h / 41h / 01h | MIDI Piano2  | 2                |
| 00h / 41h / 02h | EG+Rhodes 1  | 2                |
| 00h / 41h / 04h | Hard Rhodes  | 2                |
| 00h / 41h / 05h | E.Piano 3    | 1                |
| 08h / 41h / 05h | FM+SA EP     | 2                |
| 00h / 41h / 07h | 5th Ana.Clav | 2                |

| CC0 / CC32 / PC | Tone Name      | Number of Voices |
|-----------------|----------------|------------------|
| 00h / 41h / 10h | Full Organ 1   | 1                |
| 08h / 41h / 10h | Full Organ 2   | 1                |
| 10h / 41h / 10h | Full Organ 3   | 1                |
| 20h / 41h / 10h | Full Organ 4   | 1                |
| 00h / 41h / 11h | Jazz Organ 4   | 2                |
| 08h / 41h / 11h | Organ Bass     | 2                |
| 20h / 41h / 11h | Pipe Org. Bs   | 2                |
| 00h / 41h / 12h | Rotary Org.S   | 1                |
| 00h / 41h / 18h | Cut Guitar     | 1                |
| 08h / 41h / 19h | Nylon+Steel    | 2                |
| 00h / 41h / 1Eh | Dazed Guitar   | 2                |
| 08h / 41h / 1Eh | Power Guitar   | 2                |
| 00h / 41h / 20h | A. Bass+Cymbal | 2                |
| 00h / 41h / 22h | Mute PickBs.   | 1                |
| 00h / 41h / 35h | Doos Voice     | 1                |
| 00h / 41h / 50h | CC Solo 2      | 2                |
| 00h / 41h / 5Dh | Panner Pad     | 2                |
| 00h / 41h / 5Fh | Polar Pad      | 1                |
| 00h / 41h / 61h | Prologue       | 2                |
| 00h / 41h / 62h | Clear Bells    | 2                |
| 00h / 41h / 63h | Nylon Harp     | 2                |
| 00h / 41h / 65h | Goblinson      | 2                |
| 02h / 41h / 66h | Water Piano    | 2                |
| <hr/>           |                |                  |
| 00h / 42h / 02h | EG+Rhodes 2    | 2                |
| 08h / 42h / 05h | Hard FM EP     | 2                |
| 10h / 42h / 05h | Hard E. Piano  | 2                |
| 00h / 42h / 10h | Lower Organ1   | 1                |
| 08h / 42h / 10h | Lower Organ2   | 1                |
| 10h / 42h / 10h | Lower Organ3   | 1                |
| 20h / 42h / 10h | Metalic Org.   | 2                |
| 00h / 42h / 11h | Jazz Organ 5   | 2                |
| 08h / 42h / 11h | Jazz Organ 6   | 2                |
| 20h / 42h / 11h | Jazz Organ 7   | 2                |
| 00h / 42h / 12h | Rotary Org.F   | 1                |
| 00h / 42h / 1Eh | Rock Rhythm2   | 2                |
| 08h / 42h / 1Eh | Rock Rhythm    | 2                |
| 00h / 42h / 35h | Thum Voice     | 1                |
| 00h / 42h / 5Fh | Converge       | 1                |
| 00h / 42h / 62h | ChristmasBel   | 2                |
| 00h / 42h / 63h | Nylon+Rhodes   | 2                |
| 00h / 42h / 65h | 50's Sci-Fi    | 2                |
| <hr/>           |                |                  |
| 00h / 43h / 10h | Full Organ 5   | 2                |
| 08h / 43h / 10h | Full Organ 6   | 2                |
| 10h / 43h / 10h | Full Organ 7   | 2                |
| 20h / 43h / 10h | Full Organ 8   | 2                |
| 00h / 43h / 35h | Doot Accent    | 1                |
| 00h / 44h / 35h | Dat Accent     | 1                |
| 00h / 45h / 35h | Bop Accent     | 1                |
| 00h / 46h / 35h | Doos & Doot    | 2                |
| 00h / 47h / 35h | Dat & Bop      | 2                |

# MIDI Implementation Chart

| Function...      |                         | Transmitted                                                                                                                                                        | Recognized                           | Remarks              |
|------------------|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|----------------------|
| Basic Channel    | Default                 | 12 (Lower)<br>13 (Upper)<br>14 (Pedal Bass)<br>16 (Solo, Expression, PC)<br>1-16                                                                                   | 1-16<br>1-16<br>1-16<br>1-16<br>1-16 |                      |
|                  | Changed                 |                                                                                                                                                                    |                                      |                      |
| Mode             | Default                 | x                                                                                                                                                                  | Mode 3                               | * 3                  |
|                  | Messages Altered        | x<br>*****                                                                                                                                                         | Mode 3, 4(M=1)                       |                      |
| Note Number :    | True Voice              | 28-103<br>*****                                                                                                                                                    | 0-127<br>0-127                       |                      |
| Velocity         | Note ON                 | O *1                                                                                                                                                               | O                                    |                      |
|                  | Note OFF                | x 8n v=64                                                                                                                                                          | x                                    |                      |
| After Touch      | Key's                   | x                                                                                                                                                                  | O *2                                 |                      |
|                  | Ch's                    | x                                                                                                                                                                  | O *2                                 |                      |
| Pitch Bend       |                         | x                                                                                                                                                                  | O *2                                 |                      |
| Control Change   | 0, 32                   | O *1                                                                                                                                                               | O *3                                 | Bank select          |
|                  | 1                       | x                                                                                                                                                                  | O *2                                 | Modulation           |
|                  | 5                       | x                                                                                                                                                                  | O *2                                 | Portamento time      |
|                  | 6, 38                   | x                                                                                                                                                                  | O *2                                 | Data entry           |
|                  | 7                       | x                                                                                                                                                                  | O *2                                 | Volume               |
|                  | 10                      | x                                                                                                                                                                  | O *3                                 | Panpot               |
|                  | 11                      | O                                                                                                                                                                  | O *3                                 | Expression           |
|                  | 16                      | x                                                                                                                                                                  | O *4                                 | Glide                |
|                  | 64                      | O                                                                                                                                                                  | O *3                                 | Hold 1               |
|                  | 65                      | x                                                                                                                                                                  | O *3                                 | Portamento           |
|                  | 66                      | x                                                                                                                                                                  | O *2                                 | Sostenuto            |
|                  | 67                      | x                                                                                                                                                                  | O *2                                 | Soft                 |
|                  | 84                      | x                                                                                                                                                                  | O *2                                 | Portamento control   |
|                  | 91                      | x                                                                                                                                                                  | O *3                                 | Effect1 depth        |
|                  | 93                      | x                                                                                                                                                                  | O *3                                 | Effect3 depth        |
|                  | 98, 99                  | x                                                                                                                                                                  | O *3                                 | NRPN LSB, MSB        |
|                  | 100, 101                | x                                                                                                                                                                  | O *2                                 | RPN LSB, MSB         |
| Prog Change :    | True #                  | 0-127 *1<br>*****                                                                                                                                                  | O *3<br>0-127                        | Program number 1-128 |
| System Exclusive |                         | x                                                                                                                                                                  | O                                    |                      |
| System Common    | : Song Pos              | x                                                                                                                                                                  | x                                    |                      |
|                  | : Song Sel              | x                                                                                                                                                                  | x                                    |                      |
|                  | : Tune                  | x                                                                                                                                                                  | x                                    |                      |
| System Real Time | : Clock                 | O                                                                                                                                                                  | x                                    |                      |
|                  | : Commands              | O                                                                                                                                                                  | x                                    |                      |
| Aux Message      | : All sound off         | x                                                                                                                                                                  | O (120, 126, 127)                    |                      |
|                  | : Reset all controllers | x                                                                                                                                                                  | O                                    |                      |
|                  | : Local Control         | x                                                                                                                                                                  | x                                    |                      |
|                  | : All Notes OFF         | x                                                                                                                                                                  | O (123-125)                          |                      |
|                  | : Active Sense          | O                                                                                                                                                                  | O                                    |                      |
|                  | : Reset                 | x                                                                                                                                                                  | x                                    |                      |
| Notes            |                         | * 1 O x is selectable.<br>* 2 O x is selectable by SysEx.<br>* 3 Recognize only GS Part.<br>* 4 Recognize only Keyboard Part.<br>* 5 Recognize as M=1 even if M≠1. |                                      |                      |

Mode 1 : OMNI ON, POLY  
Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO  
Mode 4 : OMNI OFF, MONO

O : Yes  
X : No

# Main Specifications

## AT-90R:Music Atelier

### Keyboard

Upper 56 Keys Lower 76 Keys;  
Pedalboard 25 notes

#### Footage Tablet

Upper Organ Type:  
Flute, Pipe, Theater

#### Upper Footage:

16', 8', 5-1/3', 4', 2-2/3', 2', 1-3/5', 1-1/3', 1'

#### Percussion:

4', 2-2/3', Fast Decay

\* Percussion can be applied to the Upper Organ Type.

#### Lower Organ Type:

Flute, Pipe, Theater

#### Lower Footage:

16', 8', 5-1/3', 4', 2-2/3', 2', 1-3/5', 1-1/3', 1'

### Voices (247 Voices)

#### Upper Organ:

Full, Jazz, Rock, Pipe, Theater etc.

#### Upper Symphonic:

Strings, Slow Strings, Synth Strings, Synth Pad, Choir etc.

#### Upper Orchestral:

Piano, E.Piano, A.Guitar, E.Guitar, Brass, Harpsi, Harp, Vibes, Marimba, Mandolin, Banjo, Accordion, Harmonica etc.

#### Lower Organ:

Full, Lower, Pipe, Theater etc.

#### Lower Symphonic:

Strings, Synth Strings, Choir etc.

#### Lower Orchestral:

Piano, E.Piano, A.Guitar, Brass, Harpsi, Harp, Vibes, Marimba, Accordion, Harmonica etc.

#### Solo:

Violin, Trumpet, Sax, Flute, Oboe, Clarinet etc.

#### Pedal Organ:

Organ, Pipe, Theater etc.

#### Pedal Orchestral:

String, Contrabass, Electric, etc.

\* Any two of the 247 voices (except the preset ones) can be assigned to each [Others] button. (One for Pedal Organ and Pedal Orchestral Others buttons.)

### Rhythms (148 Rhythms, Variation/Original)

Big Band, Swing, Country, Oldies, Ballad, Trad, Acoustic, World, Latin1, Latin2, Showtime, Pop1, Pop2, Gospel, Waltz/March, Disk etc.

\* Music Style Disks (MSA series; sold separately) can provide additional Music Styles.

### Number of accompaniment/SMF play voices

226 Voices

### Number of Manual Drums sets

12 Sets

### Number of Sound Effects sets

1 Set

### Number of Manual Percussion sets

4 Set

### Effects

Rotary Sound, Chorus, Reverb, Sustain, Vibrato, Pitch Bend, Glide

### Harmony Intelligence

Duet, Organ, Combo, Strings, Hymn, Block, Harp, Jazz Scat, Big Band, Country, Broadway, Brass, Flute, Dixieland, Hymn2, Gospel, Synth, Traditional, Octave1, Octave2, 1 Note, 2 Notes, 3 Notes, 4 Notes

### Arranger function

Arranger On/Off, Start/Stop, Intro/Ending, Sync Start, Fill In (Variation/Original), Leading Bass, Advanced/Basic, Break, Chord Intelligence, One Touch Program

### Number of Registration memories

12

### Composer

|                |                            |
|----------------|----------------------------|
| Tracks:        | 7                          |
| Note Storage : | approx. 40,000 notes       |
| Song Length:   | max. 999 measures          |
| Tempo:         | Quarter note = 20 to 250   |
| Resolution:    | 120 ticks per quarter note |
| Recording:     | Realtime                   |

# Main Specifications

---

## Storage: 3.5 inch micro floppy disk

### Disk format:

720 K bytes (2DD), 1.44 M bytes (2HD)

### Songs:

max. 56 (2DD), max. 99 (2HD)

## Rated power output

60 W x 2, 120 W (low-range)

## Speakers

|                     |                                  |
|---------------------|----------------------------------|
| full-range (Small): | 8 cm x 2<br>3-3/16 inches x 2    |
| full-range (Large): | 16 cm x 4<br>6-5/16 inches x 4   |
| woofer:             | 30 cm x 1<br>11-13/16 inches x 1 |
| tweeter:            | 5 cm x 4<br>2 inches x 4         |

## Display

16 characters, 2 lines (backlit LCD)

## Disk drive

3.5 inch micro floppy disk drive (2DD/2HD)

## Pedals

Damper pedal  
Expression pedal  
Two foot switches (assignable)

## Connectors

Phones jack (Stereo)  
AC inlet  
Pedal jack  
MIDI connectors (In/Out)  
Audio output jacks (L(MONO)/R)  
Audio input jacks (L(MONO)/R)  
Mic jack  
Computer connector

## Power supply

AC 117 V, AC 230 V or AC 240 V

## Power consumption

528 W (AC 117 V)  
429 W (AC 230 V)  
431 W (AC 240 V)

## Finish

Cherry Wood

## Dimensions

### Console:

- Including music rest and NOT including Pedalboard  
1368 (W) x 677 (D) x 1318 (H) mm  
53-7/8 (W) x 26-11/16 (D) x 51-15/16 (H) inches
- Including music rest and Pedalboard  
1368 (W) x 1018 (D) x 1318 (H) mm  
53-7/8 (W) x 40-1/8 (D) x 51-15/16 (H) inches

### Bench:

1048 (W) x 353 (D) x 622 (H) mm  
41-5/16 (W) x 13-15/16 (D) x 24-1/2 (H) inches

### Weight

Console: 143.5 kg / 316 lbs 6 oz  
Pedal board: 24.0 kg / 52 lbs 15 oz  
Total: 167.5 kg / 339 lbs 5 oz  
Bench: 18.5 kg / 40 lbs 13 oz

## Accessories

Pedal board  
Bench  
Owner's manual  
3.5 inch micro floppy disk (2HD) (Blank Disk)  
Music Style Disk  
World Style Setup Disk  
Power Cord

\* In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

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